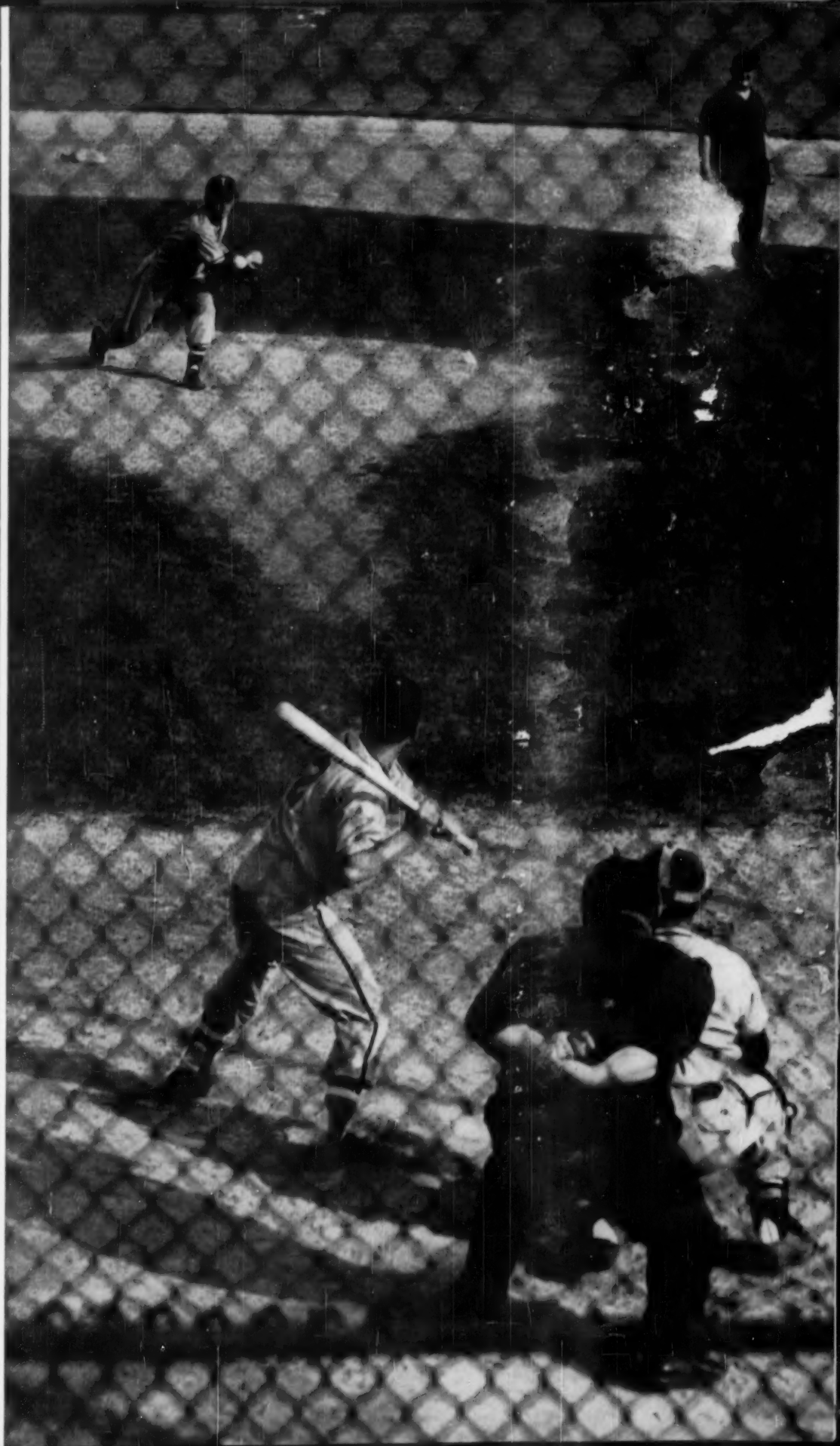


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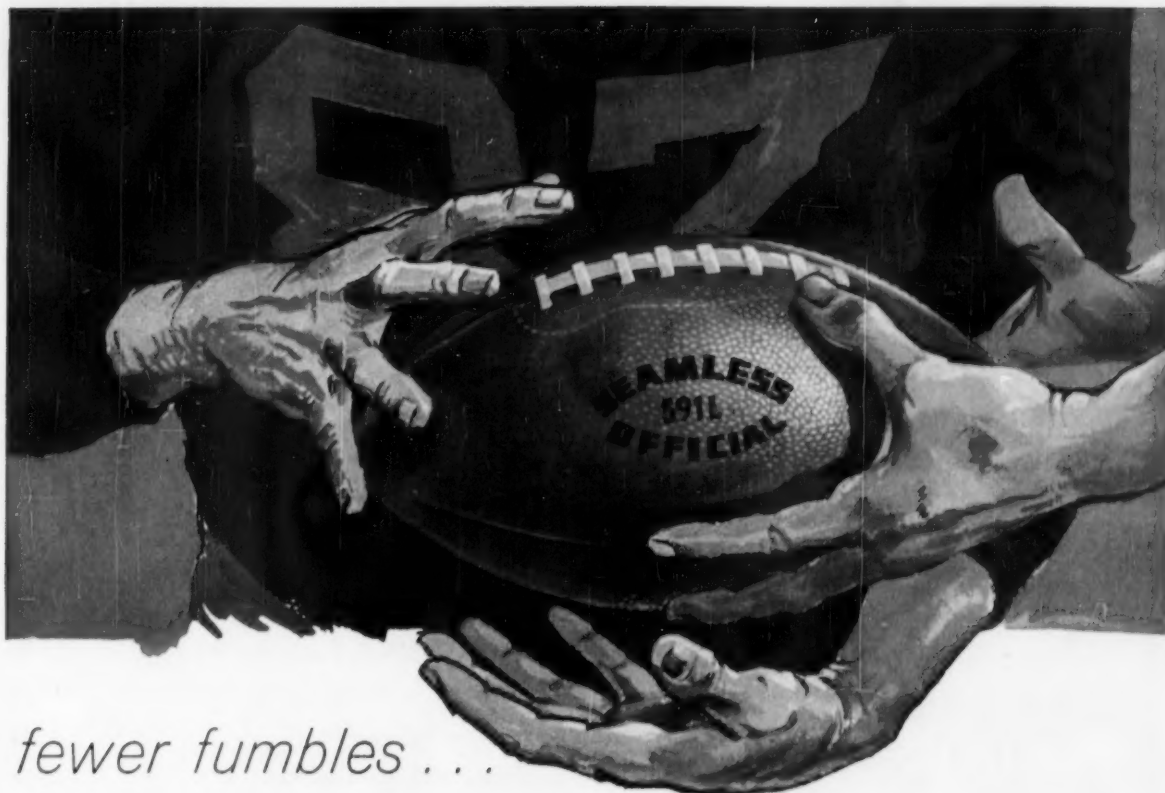
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# SCHOLASTIC COACH

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VOLUME 26 • NUMBER 8 • APRIL 1957

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Cover Photo: Scholastic-Ansco Photography Awards,  
Richard Northouse, Boys Tech H. S., Milwaukee, Wis.

Publisher • G. HERBERT McCracken

Editor • HERMAN L. MASIN

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Art Editor • CHARLES L. HURLEY

SCHOLASTIC COACH IS ISSUED MONTHLY DURING THE ACADEMIC YEAR (SEPTEMBER THROUGH JUNE) BY SCHOLASTIC MAGAZINES, INC., PUBLISHERS OF SCHOLASTIC MAGAZINES FOR HIGH SCHOOL STUDENTS.

ADDRESS EDITORIAL AND ADVERTISING COMMUNICATIONS AND CORRESPONDENCE CONCERNING SUBSCRIPTIONS AND CIRCULATION TO SCHOLASTIC COACH, 33 WEST 42 ST., NEW YORK 36, N. Y.

SUBSCRIPTION FOR THE UNITED STATES, \$2.75 A YEAR, CANADA, \$3. FOREIGN, \$3.25. BACK ISSUES: CURRENT VOLUME, 35¢; PREVIOUS VOLUMES, 50¢.

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# A pass, a punt, and a prayer

**H**AVING been foreman of the *Scholastic Coach* ranch for years and years, we've always had a pretty good idea of the savoriness of our herd of articles. But we're constantly being amazed and delighted at the way some of our "cavvies" are roped, branded, and barbecued by the "rustlers" who surround our ranch.

Ask Lou Howard, of Amityville (N. Y.) H. S., for example. Last May (1956) he detailed the niceties of his home-grown version of the short punt formation. And he hasn't had a moment of peace since! Coaches from all over the country have been hitting him with a steady stream of letters asking for more information on his system.

Lou, who's just about the salt of the earth, told us that one of the greatest thrills he ever got out of coaching, was receiving the following note from a coach in Mississippi:

"Dear Coach Howard, I read your article in *Scholastic Coach* last year and liked your system well enough to install it. It paid off. We were picked to finish ninth in our conference and wound up in a virtual second-place tie with the No. 2 team. Your article made quite a contribution to our success."

**H**AVING lost our stomach for the thin, desiccated, neurotic pap that passes for the "modern American short story," we returned to the master, Ernest Hemingway, the other evening and gorged ourselves on those succulent rarebits upon which he built his reputation in the 1930's.

It was wonderful to renew old friendships with "The Snows of Kilimanjaro," "The Killers," "The Short Happy Life of Francis Macomber," "Fifty Grand," and all those other raw and meaningful slices of life.

But we were particularly captivated by an oldie called "The Gambler, the Nun and the Radio"—a

story that takes place in a hospital close to the border with an incapacitated writer named Mr. Frazer as its protagonist. Laid up in a wheel chair, Mr. Frazer spends all his time listening to ball games on the radio.

We won't delve into the details of the plot. But we would like to quote a couple of paragraphs that completely charmed us.

The nurse is a nun named Sister Cecilia, a simple, beautiful soul who loves sports. One afternoon Mr. Frazer invites her to listen to a broadcast of a Notre Dame football game, and Sister Cecilia answers in this charmingly amusing manner:

"Oh, no, I'd be too excited . . . I couldn't do it. The world series nearly finished me. When the Athletics were at bat I was praying right out loud: 'Oh Lord, direct their batting eyes! Oh Lord, may he hit one! Oh Lord, may he hit safely!'"

"Then when they filled the bases in the third game, you remember, it was too much for me. 'Oh Lord, may he hit it out of the lot! Oh Lord, may he drive it clean over the fence!'"

"Then you know when the Cardinals would come to bat, it was simply dreadful. 'Oh Lord, may they not see it! Oh Lord, don't let them even catch a glimpse of it! Oh Lord, may they fan!'"

"And this game is even worse. It's *Notre Dame!* Our Lady. No, I'll be in the chapel. For Our Lady."

Mr. Frazer keeps relaying the score to Sister Cecilia praying in the chapel. When Notre Dame racks up two touchdowns, he sends word that "it's all right. Sister Cecilia can stop praying."

"No. No. No. No. No. No. No." Sister Cecilia says. "That's a nice safe lead in baseball. But I don't know anything about football. It may not mean a thing. I'm going to pray until it's finished."

The game ends in a rout, and the

next morning Sister Cecilia comes into the ward very pleased and confident.

"I knew they couldn't beat Our Lady," she says.

Now isn't that a terrific portrait of a Notre Dame rooter!

**I**N THE happy hunting grounds where all good coaches go, Jock Sutherland, Knute Rockne, and Pop Warner must be quietly sobbing in their nectar. Their crowning glory, their legacy to the living—the single wing—seems to be breathing its last.

Of the 70 top high school teams of 1956, only three ran from the grand old formation of yesteryear. Our national survey (which appeared in last month's issue) shows that practically everybody who is now anybody is using some form of T—regular, split, or winged.

And why not? The T requires less coaching time, looks prettier, and produces those tds. As one of our coaching pals put it: "I used to go crazy trying to teach my kids all the intricacies and timing of the single wing. When I had exceptional material, it was okay. But when the talent ran thin, I was killed."

"Last year, I said to heck with it. I tossed out the single wing, installed the T—and my wife and kids are now talking to me again, since they see me more often."

"The T is so much easier to teach. All you need is about a dozen basic plays, and you're in business. The kids like it, I like it, and the crowd likes it. So why knock yourself out with the single wing?"

That's an over-simplification, of course. But in essence, the guy is probably right. That doesn't mean that all the principles of single wing are being laid to rest. A lot of its basic theory is still very much alive. Notice the increasing popularity of unbalanced lines, the accent on solid

(Concluded on page 51)

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AT  
HIM  
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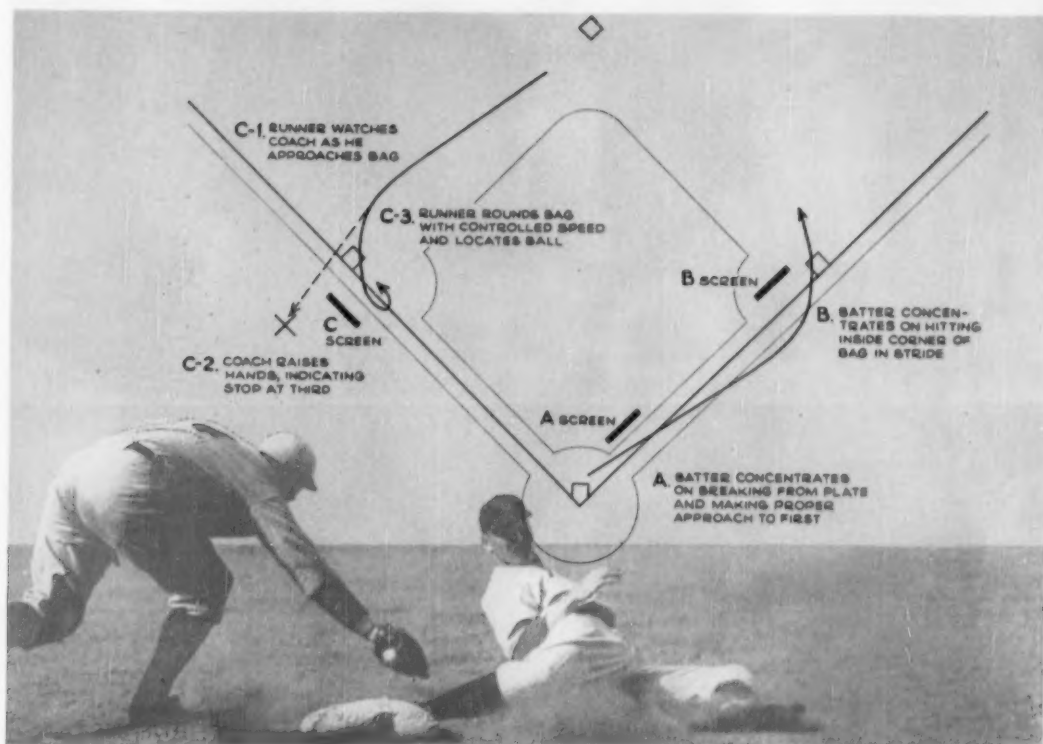
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Diag. 1, Rounding First and Third Bases on a Single to the Outfield

## Running the Bases

By ETHAN ALLEN (YALE UNIVERSITY)

**B**ASERUNNING and particularly base stealing have been pretty much shoved into the background as a result of the present-day emphasis on the long ball. This wouldn't seem so tragic if it were confined to professional baseball.

But it isn't. The home run craze has struck every level of play—from big league down to Little League, where you often find 10- or 11-year shavers hitting two home runs in a six-inning game.

The home-run mania actually goes back about 30 years. For example, Earle Combs reported to the Yankees in 1924 with a fine reputation as a base stealer. When Manager Miller Huggins inquired about his speed, Combs remarked that he had been known as the mail-carrier on the Louisville club.

Huggins replied, "Well, up here you'll be known as the waiter. We have a couple of fellows named Babe Ruth and Lou Gehrig; and whenever you get on base, you just wait for them to knock you in."

The era of Ruth and Gehrig was one of the finest in baseball, but it started a trend toward the muscle man—with a subsequent deemphasis on base stealing and taking the extra base. After all, why take a chance on an extra base when the next batter might bring you all the way around from first?

Because of the home-run craze, it was obvious that base stealing would decline. But it doesn't follow that all baserunning should now be conservative, particularly the taking of the extra base, which has

always provided exciting action for the fan.

As a matter of fact, many players still possess the art. That includes some of the boys who hit the long ball. However, they're reluctant to run bases artfully simply because the box office dictates that power alone is important.

If you'll watch the boys running bases during a game, especially from home to first, you'll get an education on how NOT to run bases. Most batters watch the batted ball much too long. This often produces footwork which militates against efficient baserunning. The consequence is either an advance with duress, failure to advance successfully, or inability to advance at all.

All coaches know the answer to this problem, but it isn't easy to implement. Because of the home-run mania, too many batters are used to watching the high fly soar toward the short fence.

Now, there's no crime in hitting a home run, and a home run hitter can become just as much of a hustler and just as smart a baserunner as any other player—if he'll set his mind to it.

Many actions characterize the good baserunner. Let's concentrate on a few of these. We'll call them rounding first, rounding second, and rounding third. Any player can master them by a little concentration.

Since first things come first, suppose we establish first base as our initial objective. After hitting a ball,

(Continued on page 76)



**OVERHAND FAST BALL BY JIM HEARN:** The ex-Giant pitcher offers a perfect example of how a good windup permits greater leg and body action, thus adding momentum and deception to the pitch. To begin his windup, the big boy joins his hands in front of the body and shifts his weight to the front foot. As he bends his trunk slightly forward, he swings his arms backward. The weight is then

transferred to the rear foot and the body is straightened. Next comes the weight shift to place the pitcher in position to start the delivery. The arms are swung forward and meet overhead, as the pitching toe is pivoted to the right. Hearn then kicks his front leg up high and steps directly toward the plate, delivering the ball with a full overhand motion.

*(From Ethan Allen's "Winning Baseball," A. S. Barnes & Co.)*

# Protect Your Pitcher's Poise

By MAL MALLETT

Former Pitcher for Brooklyn Dodgers and Montreal Royals

**W**HEN Burt Shotton was managing the Brooklyn Dodgers a few years ago, he would remind his infielders and catchers at pre-game meetings: "Remember that even if there are 50,000 people in the park, that little mound out there can be the loneliest spot on earth."

That was Shotton's way of pointing out that the pitcher is under tremendous pressure and other players should stand ready to offer encouragement. Shotton believed firmly that it was a big help for the pitcher to have an infielder or the catcher trot up with a word of advice in a tough spot.

While there's no doubt that a teammate can be a steadying influence, the pitcher must mostly go it alone in his battle to retain poise under fire. The common term, "blow up," is an apt one, for it's more dangerous for a pitcher to lose his poise than his stuff. In fact, loss of poise almost always leads to loss of stuff.

Generally, a pitcher has good stuff (control included) only when he can maintain strong concentration. At the moment he releases the ball, he must be thinking only of that pitch and where he wants it to go. Worry over a baserunner, for example, will take something from the pitch.

This state of concentration can be maintained only when the pitcher is confident he knows how to handle any game situations which may develop. Here I have reference to play situations, baserunners, etc., more than the sequence and direction of pitches. The pitcher must know that almost by reflex action he will make the right move as a play develops.

An example may clarify this point. With a daring runner on third, many pitchers become so concerned with the threat of a steal home that they either fail to get anything on the ball or become wild. Incidentally, this illustrates

how a good runner can help the hitter by confusing the pitcher.

The daring runner on third is one of several common situations which confront the pitcher and threaten his poise. These situations all too frequently are the pitcher's undoing, and the lamentable part about it is that it can sometimes be ascribed to poor coaching.

Assuming the pitcher has proper technique, there's little the coach can do on one of those puzzling days when the boy's fast ball has no zip or his curve no snap. But the coach can armor his pitcher against needless loss of poise.

This is accomplished by making sure that the pitcher has a complete understanding of the counter-measures at his disposal whenever the opposition becomes aggressive. Not only must the pitcher understand these defensive moves, but he must practice them until they become reflex action—leaving him free to concentrate on the delivery once he starts his motion.

## SIZING UP SITUATION

By no means am I implying that a pitcher can limit his thinking solely to the next pitch. But I do say that once he begins pitching to the hitter, he must be thinking *only* of that pitch. The sizing-up of the situation must come *before* the pitching motion starts.

The term "pitching to the hitter" is used purposely because there are exceptions—i.e., when the pitch will be designed to start the counter-measure.

One is on the attempted steal of home. The pitcher must understand that with less than two strikes or three balls, his counter-measure is to drive the hitter (if right-handed) away from the plate, giving the catcher a better chance to make the tag. With a left-handed batter, the

pitch would be to the outside.

On this play the pitcher should tell himself, before going into his motion, that if the runner breaks he must change plans in mid-motion. When equipped with an effective counter-measure, the pitcher will be largely immune to the rattling effect engendered by a runner bouncing up and down on the third-base line.

Perhaps I should add that on other occasions a pitcher will change his plans in mid-motion. But mostly this should be attempted—in fact it can only be accomplished—by experienced hands.

A veteran pitcher can often sense a bunt at the last split-second and throw high when the call was for a low pitch. Some can sense just before releasing the ball whether a hitter has "guessed" that particular pitch and make a split-second change even if it means crossing up the catcher.

But, as noted, this should be attempted only by the professionals—and the older ones at that.

What then are the other situations which often rattle a pitcher unnecessarily? Here are some of the main ones, together with the defensive measures.

**The Jumping Baserunner:** Some runners jump back and forth on the baseline, merely to make the pitcher worry about a possible steal. This tactic is easily nullified and sometimes can be made to backfire.

After coming to his set position, the pitcher has two choices. First, he can make a pickoff throw while the runner is jumping away from the base. Often the runner will be unable to get back. Or the pitcher can throw to the plate while the runner is jumping back toward the base. If the runner does intend to steal, he'll have a poor start.

**The Walking Baserunner:** This fellow is more dangerous than his  
(Concluded on page 63)

# Straight Line Spread Rock and Rollout Series

By CHAS. F. LAPPENBUSCH  
Ath. Dir., Western Washington Coll.

**T**HE Straight Line Philosophy of offensive football offers perhaps the best means extant of coping with modern defensive thinking. Representing the *ne plus ultra* in flexibility and freedom, it offers a perfect springboard from which to make the automatic adjustments needed to meet any sort of switching or stunting defense.

The opponents can't fool us because we don't know how we're going to block until the ball is snapped. Then our Straight Line Offensive Principles clearly tell us what to do—easily and without error.

Thus, no amount of natural or deliberate confusion by the defense—like shooting the gap—can mix up our running, blocking, or other offensive maneuvers. Just before the ball is snapped, the offensive players size up the defense and then apply the correct Straight Line principle.

The overall principle of Straight Line Philosophy is: *If you can't do a good job, get out of the way.* Following are the six basic offensive principles:

1. Check or trap the gapper.
2. Tip and go, an essential operation when using a tight line.
3. Post or pull, another absolute essential in tight-line operations. But since spreads eliminate certain possibilities of confusion in line play, a full explanation of points 2 and 3 isn't necessary here.
4. Clear the vertical—clearing the vertical areas (see **Diag. 1**) by blocking, check-blocking, running check-blocking, and trapping.
5. Drive the beam—"the beam" represents the arrow ends in **Diag. 1**.
6. Drive the cup—"the cup" is the

pass protection end of the vertical.

All players except the ball-carrier either check or trap.

The spread of  $2\frac{1}{2}$  yards between all linemen affords the close backs freedom to become quick, penetrating pass receivers. With close line-backers and close safeties, these two inside backs can get behind them very quickly.

**Diag. 1** outlines the new Straight Line Spread Formation. Its advantages may be enumerated as follows:

1. Allows safe  $2\frac{1}{2}$  yard "beam-to-beam" spread.
2. Has two wingbacks to check or trap the gappers.
3. Has four quick pass-receivers.
4. Spreads the total defense, especially circle defenses.
5. Allows an effective "vertical freeze."
6. Allows an effective "lateral freeze."
7. May employ the optional keep plays.
8. May use the ride and rollout series.
9. When used with a fast shift, it offers an excellent flank-pitchout attack.
10. Allows one checker and one trapper for extra quarterback protection.

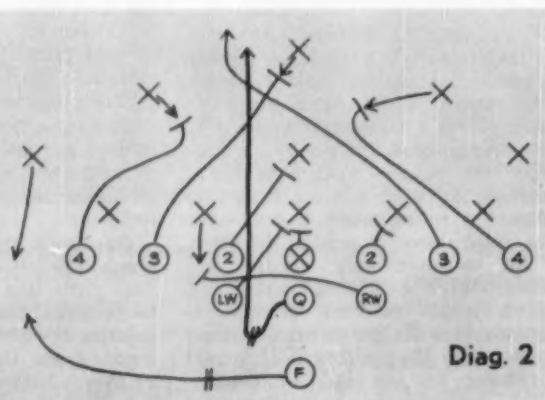
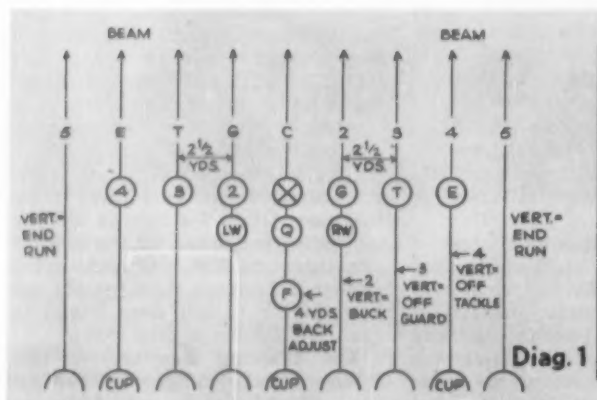
**Diag. 2** delineates the Rock and Keep.

1. This operation is actually a rock, freeze, trap, and keep.

2. The rocker action of the quarterback sets up a fake pitchout and brings the ball-carrier back so that the right wingback can trap the defensive tackle to clear the vertical.

3. The rocking steps place the running-passing quarterback into a normal two-step backward passing position on the number two vertical from which he runs the ball. The rock is a hop-spin-rock-fake or pitch.

4. This threat includes a "lateral





freeze" in the pitchout fake and a "T" trap with a backfield man doing the trapping. These maneuvers are done with speed and real deception.

**Diag. 3** illustrates the L-2 Rock and Keep (opposing a Two Gapper—Two Backs in Line—an 8-Man Line).

1. Both wingbacks are able to check to vertical zero from vertical two.

2. The left wingback is positioned on L-2 vertical; and during his advance down this vertical, his job is to follow Straight Line Principle Four—"Clear the Vertical."

3. One wingback can check on vertical zero and the other wingback can trap to the first wingback's number two vertical from the opposite side. This action shields the quarterback from any gappers and allows pennate angle traps and checks. Trapping with backs with no lineman in the way is effective. The angle affords forward progress into enemy territory, and a "dig block" on a submarining opponent or one who hits and holds is always effective, even if the block results in a check rather than a trap.

4. Lineman aren't pulled to trap because the deception is weakened and the speed and angle of the block isn't good enough to get the job done often enough.

5. Pulling lineman may also leave too wide a gap on spreads. On a running pass, where the offense can run away from half of the 8-man defensive line, it's desirable to employ the weakside ineligible pass receivers as running checkers. This is true of the off-tackle and end run plays, and also on the 7-cup pennate angle pass protection.

**Diag. 4** illustrates another Rock and Keep.

1. After a straight line fast shift with a militaristic cadence count, the 6-man line circle defense may be caught with their defensive ends inside the offensive ends. In this case, the linebackers will usually widen to compensate for a possible pitchout end run.

2. Wide linebackers and wide halfbacks on a 6-2-2-1 circle defense puts pressure on the safety to back up the line.

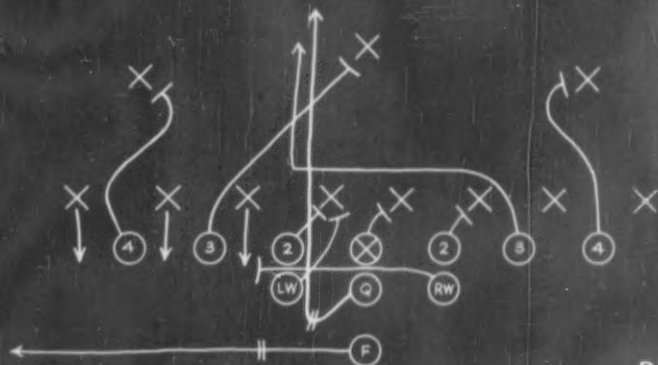
3. Circle, half-circle, and inverted half-circle defenses lack the flexibility needed to meet a tight power formation on one play, followed by a wide spread on the next, a wide double-wing unbalanced line power arrangement, and then by a spin-trap formation.

**Diag. 5** outlines the L-5 Pitchout (Straight).

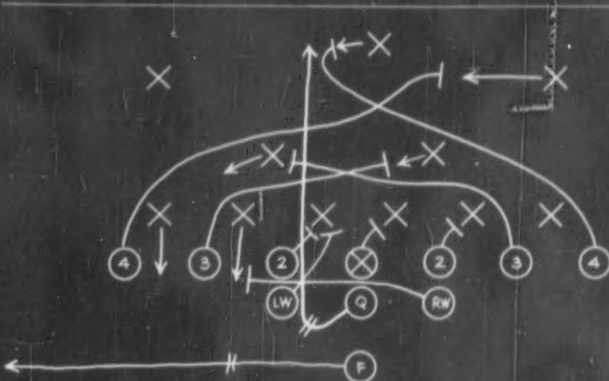
1. The first time this play was run in college, the fullback scored without a hand being laid on him.

2. The term "straight blocking" on end runs means ends block ends, tackles block tackles, guards block

(Continued on page 50)



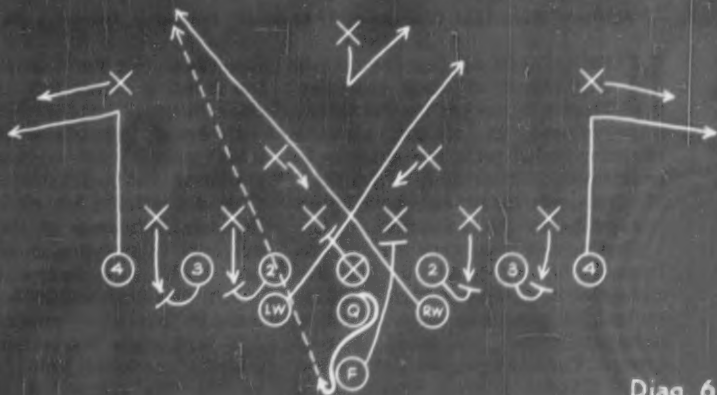
Diag. 3



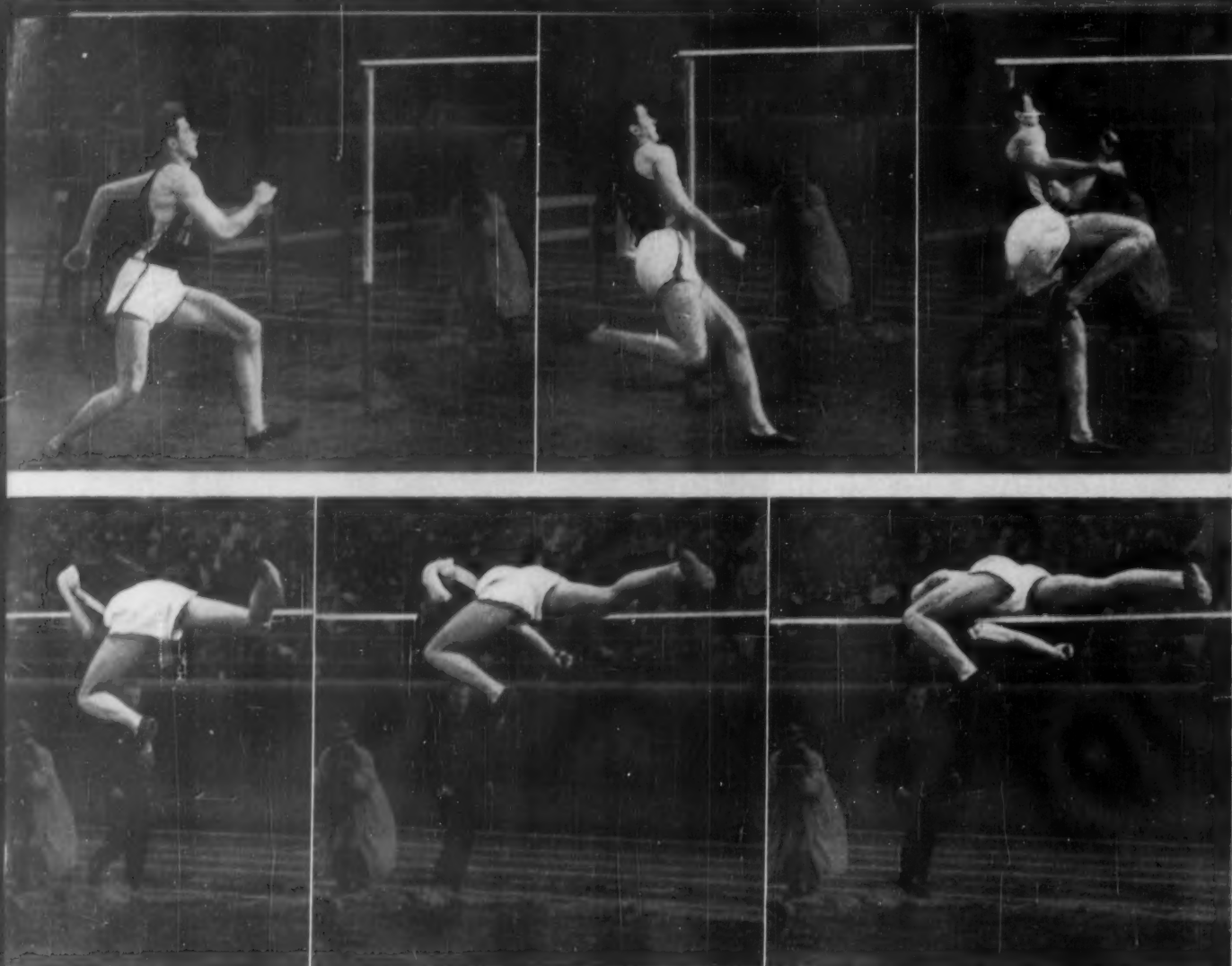
Diag. 4



Diag. 5



Diag. 6



## Special Practice Problems in High Jump

By IRV MONDSCHIEIN

*National Decathlon Champion, 1944-46-47; Instructor, Lawrence (N.Y.) H.S.*

**N**OBODY has all the answers to any phase of track coaching. This is borne out by the steady improvement in almost all the events coupled with the changes in techniques and methods of training. What we say today may be obsolete—even harmful—tomorrow.

Testing has been very limited and inconclusive, especially on the efficiency of the various high jumping styles. No way has been found to adequately set up good control groups. For example, we don't know what Charlie Dumas would do if he practiced five times a week or

two times. We don't know whether the freezing of his left hand on his chest helps or hinders him.

However, young coaches and athletes must look somewhere for guidance, and much useful information is available on all events. I'd like to offer some of the fruits of my own experience in high jumping, both as a competitor and a coach. Having unburdened myself technically in a previous article ("Teaching the Western Roll to Beginners," October 1956), I'd like to confine this discussion to the extremely important practice habits.

There are almost as many opinions on the frequency of practice as there are coaches. Some coaches believe in one light practice a week. Others believe in four or five heavy workouts. And still others counsel their charges not to jump at all in practice.

I believe that at least three practices a week are necessary for high school and beginning jumpers. High jumping form is a series of conditioned reflexes which must be learned by *correct repetition*.

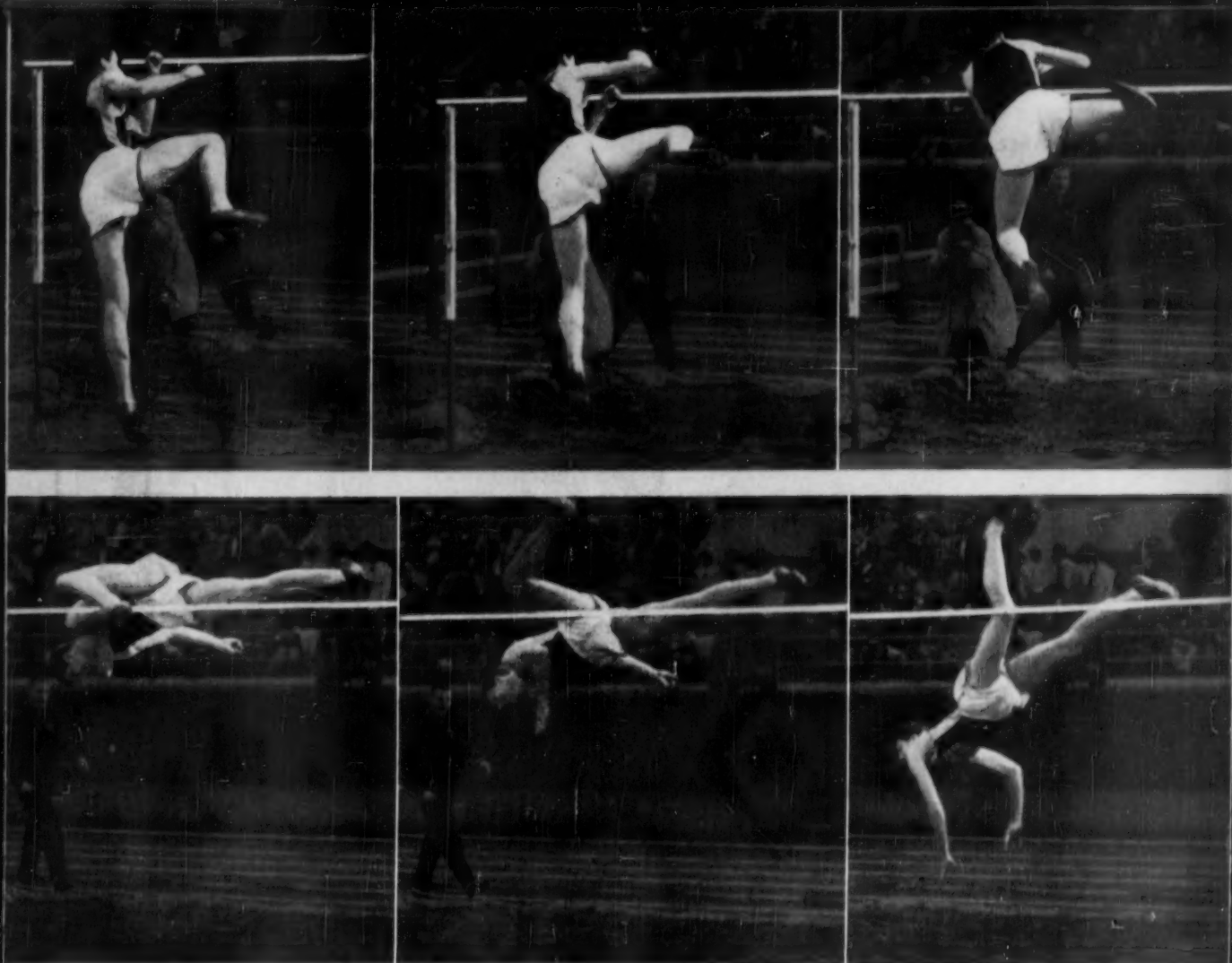
Because a boy gets off a few good jumps with decent form is no reason to assume that he has mastered the technique of high jumping or that he's even reasonably facile with it. He must *groove* his form so that

# gh Jumping

he can compete under pressure without fear of his style going to pieces. Until a better way of grooving and steadying a jumper's form than constant repetition comes along, I'll continue to insist that my jumpers practice at least three times a week.

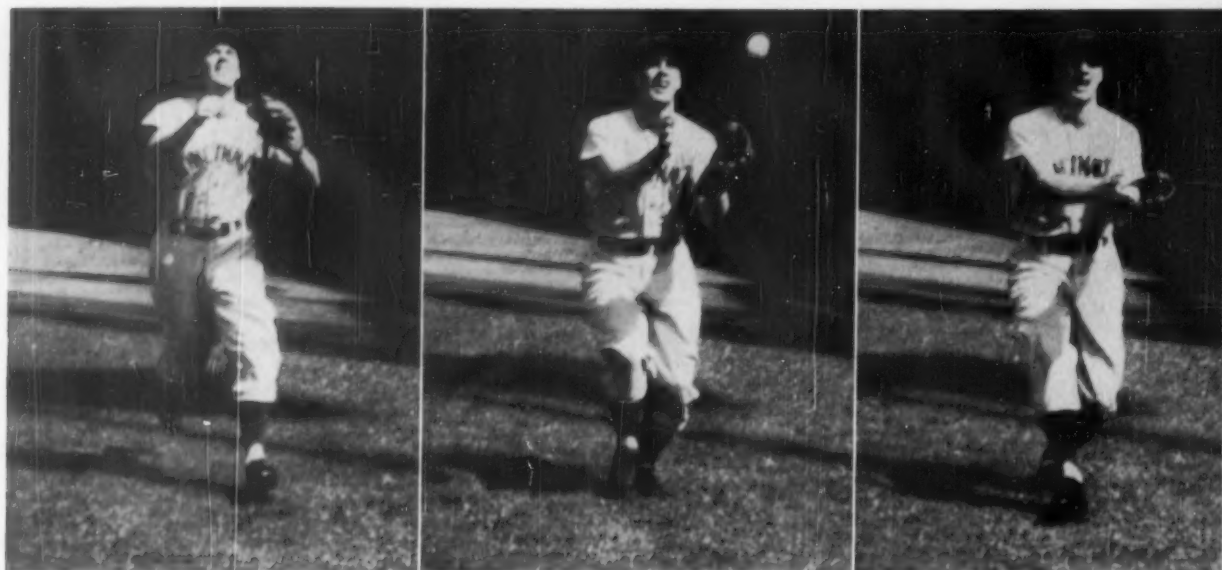
It should be mentioned, however, that constant hard repetition isn't the panacea a great many people think it to be. If a jumper endlessly practices a form which is basically poor, he's grooving a poor form and accentuating his errors into well-nigh unbreakable bad habits. Correct repetition is essential.

In the pre-competitive season, a boy can jump three to five times a  
(Continued on page 60)



## BELLY ROLL BY BERNIE ALLARD, NOTRE DAME

- NO. 1:** Lengthening of last stride to get into lean position at takeoff.
- NO. 2:** Good lean back, though a bit premature with lean into bar.
- NO. 3:** Lead leg doesn't kick up; it's raised as in hurdling.
- NO. 4:** Drive up is fairly straight up and down.
- NO. 5:** Turning into bar.
- NO. 6:** Head and shoulders are as high as they're going to get.
- NO. 7:** Allard is starting to drop his head and left side of trunk. He'll also push his lead leg out and back from bar.
- NO. 8:** Left arm, left side of trunk, and head are dropped further to help bring up hips and jumping leg, which were trailing. This is a see-saw effect, one side being lowered to allow other side up. Allard is also letting trail leg fold up close to body.
- NO. 9:** Key to Allard's style—as upper body drives and legs and hips come up. Jump stops being a pure dive and a vigorous rotation begins. Lead leg is straight and effort is apparently being made to use it as his pivot.
- NO. 10:** Same as previous shot except further along in dive and roll.



# OUTFIELD STRATEGY

By CHARLIE IRACE

Baseball Coach, Hunter College (N. Y.)

**T**HE evolution of baseball from a bunting, stealing, choke, and place-hitting affair to the current free-swinging, long-ball swat fest has created a need for more concentration on the area under attack—the outfield.

The basic concept of modern outfield defense is to protect that portion of the area most likely to be attacked in a given situation. This will require any or all three of the outfielders to move forward, backward, laterally, overshift, switch positions, or to substituted for. Choice of the best tactical movement hinges directly upon the game situation.

A forward movement of the three outfielders into a shallow deployment should be effected whenever the potential winning run is on third base with less than two out. Since an average fly ball will sacrifice the run home, there's no point to assuming normal depth.

It makes sense to play shallow. The idea is to play for the soft fly, the Texas Leaguer, or the medium-depth line drive that would ordinarily go for a hit. Then, if the runner decides to tag up and go, the

outfielder has a chance to cut him down.

The extent to which the shallow area should be fortified and the exact position of each outfielder will depend on the running and throwing ability of the outfielders, the speed of the runner on base, and the wind direction and velocity.

The outfield should "retreat" beyond its usual playing depth whenever a long ball cannot be allowed to fall safely. A typical example is when the batter represents the potential tying or winning run in the late innings. Deviation from normal depth isn't as drastic as in the shallow situation, since the outfielders are left with some choice. However, while they must play deeper to meet the immediate threat of an extra base hit, they cannot play so far back as to leave the area in front of them completely unprotected.

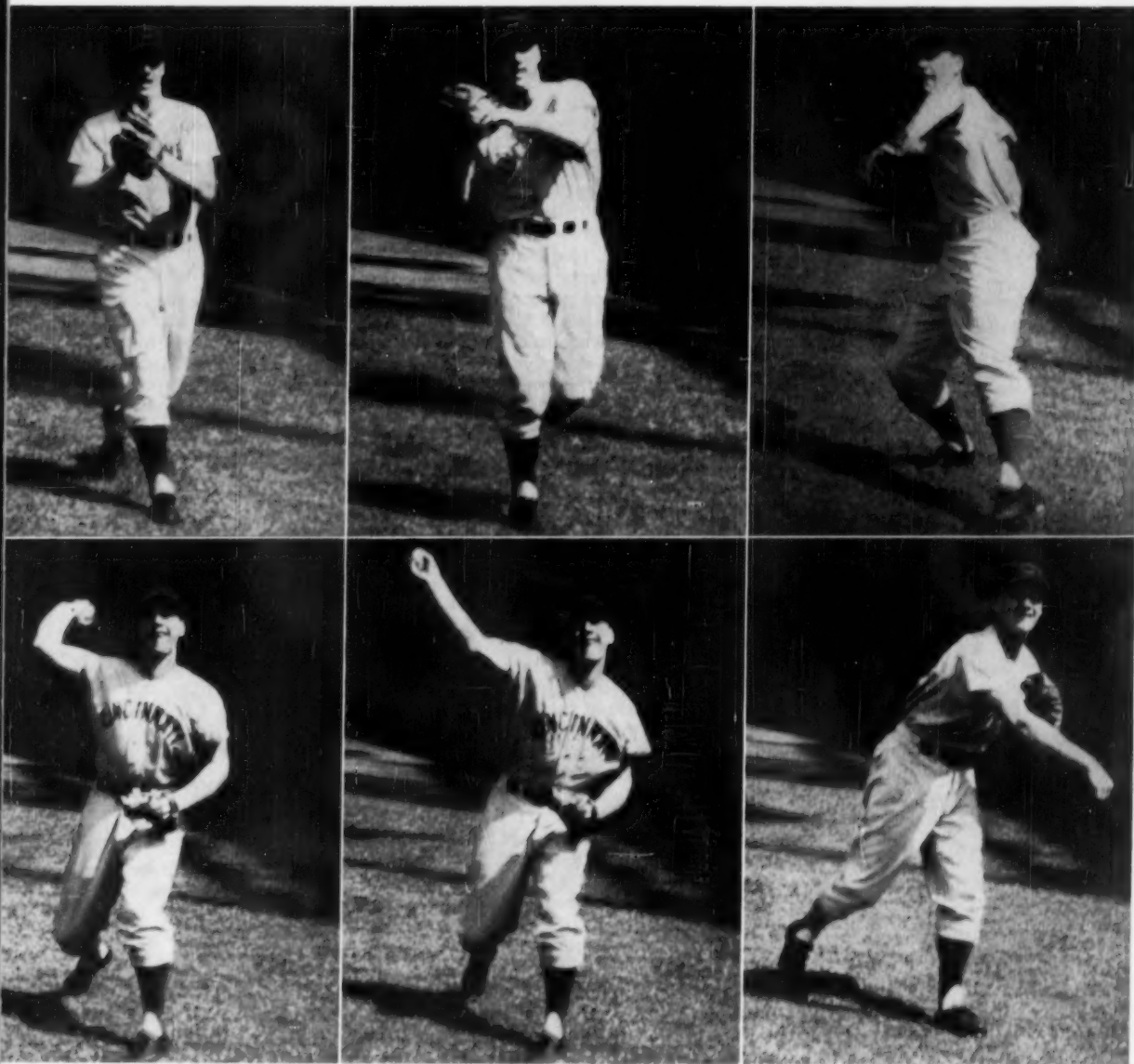
To achieve maximum strength in the outfield, the coach should deploy his trio to best advantage. The best all-around outfielder should be placed in center to capitalize on his speed, arm, and fielding range, while the better thrower of the other two

should be placed in right field. A good, strong thrower is needed in right to prevent runners on first from always sweeping to third on singles. The left fielder has a much shorter throw in this common situation (single with a runner on first), so that he can get by with a weaker arm.

A look at any big league lineup will attest to this strategic deployment. Practically all the great outfielders play center. That includes Piersall, Mays, Mantle, Snider, Busby, etc. And practically every right fielder is a great thrower—Furillo, Bauer, Kaline, Colavito, etc.

Since many outfielders are out there because of their hitting rather than fielding, coaches often resort to considerable maneuvering to bolster their weak spots in the late innings. For example, with a one run lead in the 8th or 9th inning, Alston will take Amoroso out of left and put in Cimoli—a stronger thrower and fielder. The idea is to protect the lead, and for an inning or two the better fielder is the man you want out there. This is s.o.p. in the big leagues and can be employed





just as fruitfully in college and high school ball.

Another maneuver of recent vintage doesn't involve substitutions, but has the outfielders simply swapping positions—placing the man with the particularly needed ability where the ball probably will be hit. These moves may find the best thrower in left field instead of right, or the fastest man in right field instead of center, depending upon the need of the moment and the hitting characteristics of the batter.

Alston has had Amoros and Furillo swap positions (left and right fields) twice in a single inning. With the potential tying or winning run on second, he'll move Furillo to left field against a right-hand hitter in the hope of cutting down the run-

### GUS BELL CATCH AND THROW

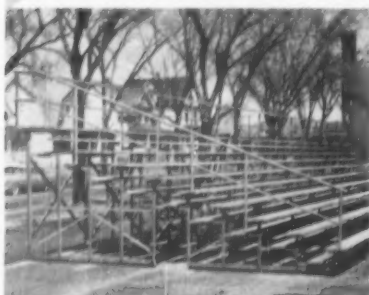
(From Ethan Allen's "Winning Baseball," A. S. Barnes & Co.)

**T**IMING his approach perfectly, the Cincinnati centerfielder catches the ball with the fingers down and the right foot coming forward. He then brings the ball back quickly, steps forward with the left foot, and throws with a powerful overhand motion. Not a single motion is wasted. Note how the ball is brought directly back from the catch position, without the arms being lowered—a common fault. Whenever possible, particularly with men on base, the outfielder should time his approach so that he can make a strong throw as soon as the ball hits the glove. That's what Bell is doing so effectively here. When a real long throw is needed, however, it's often necessary to hop forward after the catch to generate power behind the arm swing. The ball should be delivered on a bounce, in such fashion that the cut-off man can intercept it if it arrives too late to catch the runner. All fly balls below the waist should be caught with the thumbs apart and the fingers down.

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ner at home in the event of a single to left. If a left-hand hitter comes up next, Furillo will move back to right (and Amoroso to left).

The introduction of a surprise maneuver, like an extreme defensive alignment, is apt to create a certain amount of offensive confusion. Often it's this confusion rather than the maneuver itself that'll produce the desired effect.

An extreme shift frequently reduces the effectiveness of certain batters. It's a kind of psychological warfare. Remember Art Wilson and Cal Abrams? Both were lefty single hitters who pushed sharply to left. Opposing managers often overshifted to the left on them, "daring" them to hit to right. The confusion, anxiety, and indecision caused by the shift were just as effective as the shift itself.

Nowadays it's the long-ball hitter against whom the shifts are designed. The defense shifts heavily toward their pulling side, inviting them to try for base hits instead of pulling in their natural fashion.

This "propaganda" technique creates indecision. Take the Mantle and Williams shifts, for example, in which the left side of the field is almost completely unprotected, while the right side is heavily defended. The question for the hitter remains: "Shall I go for the long ball to right, try to hit through or over six men; or should I go for the easy hit to left with only two fielders in the way?"

From this, it's easy to conclude that the purpose of the shift is to reduce the batter's home run production. That's only partly true. The chief purpose still is to get the man out.

More than ever, the pitcher will throw to the batter's strength—getting him to hit toward the heavily defended area rather than the unprotected territory. However, if you can get the batter to change his style, you're almost assured of reducing his efficiency. And that's the chief purpose of defensive shifts.

In college and high school ball, extreme shifts are rarely used. For one thing, few opponents are thoroughly scouted, so that you seldom have a "book" on the hitters. Another thing: With fences either non-existent or pretty far away, you don't have to worry too much about long ball hitters. A third thing is that few schoolboy hitters offer any remarkable "pulling" threat.

Where you find such a hitter, it may be smart to rig a shift against him. This will depend greatly on the geography of the park, the score, runners on base, etc.

Many experts feel that the left-

handed batter can get easy hits by bunting toward meagerly protected third base. There are three camouflaged weapons that the defense has working for it in this case. The ball must be bunted far enough so that the catcher cannot make the play. It must be bunted near enough to the foul line so that the pitcher can't make the play. And finally, the foul line confines the hitter's bunt attempts and lures him into getting strikes via foul balls.

Faced with foul balls, careful placement, and a pitcher and catcher who undoubtedly expect this possibility, the bunt stands just about as much chance of succeeding as it would if the third baseman were playing normally.

For optimum functioning of any group, coordination and leadership are essential. The one in best position to coordinate the outfielders is the centerfielder. It's his duty to decide whether he or one of the other outfielders can catch a fly ball.

Once he's made known his decision, it must be obeyed. Even when another outfielder has "called" for the ball, he must allow the decision of the center fielder to take precedence; it's the only way to avoid a collision.

### OUTFIELDER CALLS PLAY

When the infield is also involved on a fly ball, the decision of the outfielder always takes precedence. Just as the position of the centerfielder makes him the best judge in an outfield decision, so is any outfielder better qualified to call the play on which an infielder is involved. The outfielder almost always has a better view of the situation developing in front of him than the infielder who has his back to the play.

Avoidance of collisions is the primary reason for these leadership assignments, but there are additional values. The centerfielder can determine which outfielder is in the best throwing position or he can maneuver himself into that position.

The outfielder is not only in better position to judge a fly ball than the infielder, but can utilize the momentum of his forward movement to make the throw. Contrast this with the loss of time accompanying the infielder's reversal of direction and his necessity of throwing without already being on the move toward the direction of the throw.

An outfielder who isn't involved in the play should decide the base that the ball should be thrown to. If two outfielders aren't involved,



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then the one nearer the play should make the call.

Throwing represents the last line of defense. The pitch has been hit, the catch has been made or missed, and the opponents are on the move. The selection of the best place to throw to and the accuracy of the throw determine the outcome.

Should the throwing decision develop spontaneously, the afore-designated outfielder will act as the forward observer and decide where it should be delivered. However, most throwing decisions should be made before the ball is batted. An outfielder should pre-determine all the possibilities of the situation and develop an order of throwing preference.

Outfielders must always throw the ball on a trajectory low enough to be intercepted by an infield relay man. The fastest and surest way of delivering the ball to a base is via a bounce. This also enables the baseman to follow the throw while keeping the runner in sight. Exceptions to this are permissible only when the terrain is rough or the throw is very short.

Awareness of the velocity and direction of the wind will not only aid the outfielder's throwing accuracy, but may determine the base to throw to. Throws to relay men should arrive head high, saving the time-consuming process of bending down and then straightening out to make the throw.

The greatest temptation outfielders must learn to resist is always attempting to throw out the runner trying to score. This often permits a runner to advance an extra base and eventually score a run that might have been prevented. Unless the throw definitely will arrive in time, the runner coming home represents the winning run, or is the only baserunner, the throw should go elsewhere.

Occasionally, an outfielder will throw behind a runner in the hope of catching him taking too wide a turn. Done at the right time by the right outfielder against the right runner, this play may sometimes work. It requires some deception in the throwing motion, knowledge of the runner's ability and tendencies, and a good sense of timing.

As a rule, however, it's a dangerous play. If the throw is poor or if the runner anticipates it, he may advance to the next base. Excessive use of it thus isn't recommended.

A faked error may also occasionally catch an overanxious runner. The outfielder fakes missing a grounder, runs one or two steps with his back to the plate as if chasing it, then quickly straightens

up and throws to the base to which the runner is advancing. This tactic is used to better advantage in night games, on dark days, when the outfield terrain is uneven, or when the grass is high.

Backing up is a vital duty of an alert outfield. Very often the pitcher will throw wild on a bunt, steal, or pick-off attempt. Regardless of who makes the throw; an outfielder should back up the play rapidly enough to prevent the runner from advancing.

He should be moving before the throw is made. And once the direction of the ball is discerned he should head toward it in the direction his return throw will be made.

He should never be so close to the intended receiver that an errant throw will elude him also.

Knowledge of the game situation and the abilities of the batter and baserunners aids the outfielder in anticipating the play.

On a field with close walls, playing the fences is an integral part of outfielding. There are two aspects to playing the fences—attempting to catch a ball in flight prior to its striking the barrier and fielding a ball that caroms off the wall.

The outfielder must always bear in mind the approximate distance he's playing from the wall. The instant the batted ball appears destined to reach or clear the barrier, the outfielder should run to the point which he believes the ball and fence will converge.

## BACK UP TO WALL

Time permitting, he should place his back against the wall. From this position he may: leap up, lean over the barrier, remain at the base of the wall, or move forward or sideward to make the catch.

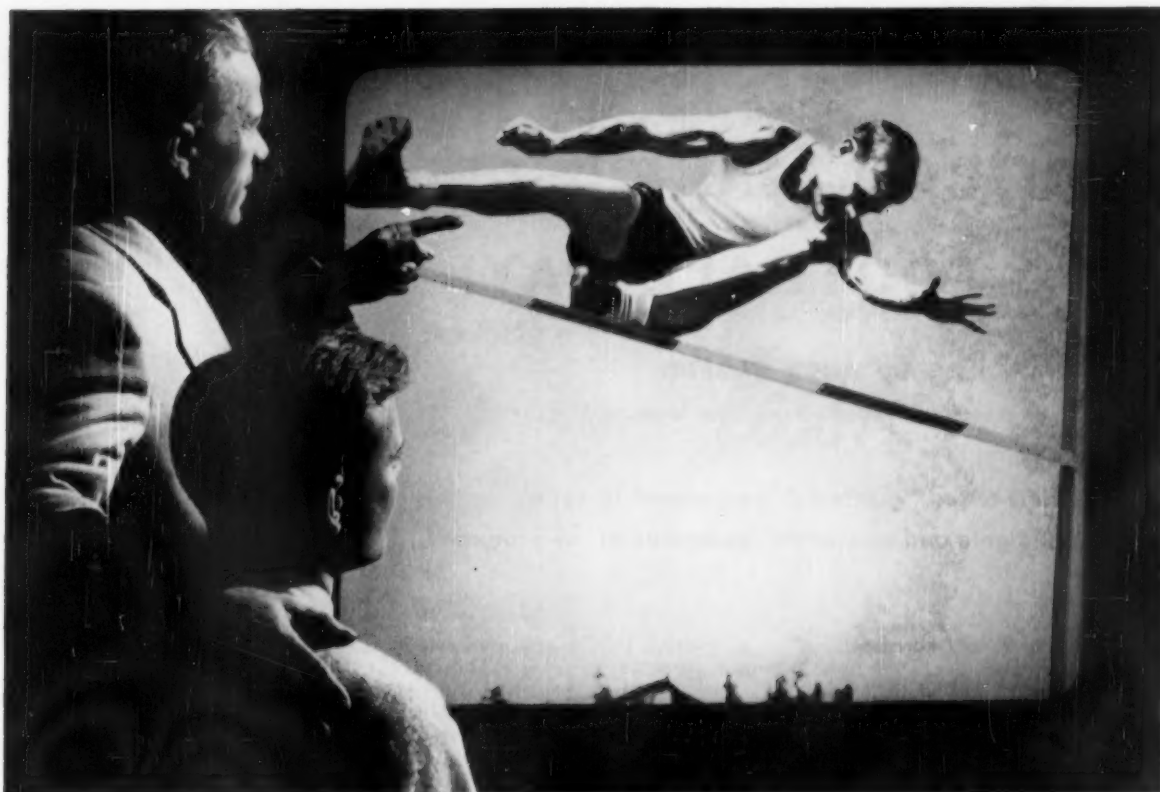
Putting the back against the wall as soon as possible lessens the probability of colliding with the wall and enables the outfielder to move forward (on a ball that doesn't quite reach the wall) and thus generate greater force and accuracy for a throw—permitting him to get rid of the ball with the minimum amount of wasted time.

The correct playing of caroms involves awareness of the angle formed by the barrier and the approaching ball, the angle the wall makes with the ground, the height of the fence, and the material it's made of.

Unless the ball has an unusual amount of spin, it will carom off the fence according to the angle at which it struck the fence. This indi-

(Concluded on page 58)





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# YOU CAN MAKE FOOTBALL PAY!

By **ANDY BARBERI**

*Coach, Curtis High School, Staten Island, N. Y.*

***Some time-tested "gimmicks" guaranteed to hypo  
the gate and cement the foundation of the program***

*Do you want to increase your  
football attendance?*

*Do you want football to be self-  
supporting?*

*Do you want good wholesome  
community interest?*

*Do you want solid student sup-  
port?*

*Do you want faculty, alumni, and  
parent interest and participation?*

**A**S a player, coach and teacher for more than 25 years, I believe that a football program, to be successful, must give deep consideration and thought to the above questions.

Over the last decade, football has become more than a mere coaching job. It now requires consummate planning of schedules and keen recognition of student, faculty, alumni, parent and community relationships.

Yes, hard tackling and blocking augmented by good material are still the rock foundations for successful teams. But an active public relations program is also needed to attract crowds.

Coaches can help develop this area through strong interest, imagination, hard work, and dedication to their job. Following are some time-tested suggestions that can aid your football program.

**Publicity.** A student publicity manager can be a great help in directing football information under your guidance to these areas:

**1. School.**

A. School paper—articles on team, photos of team, etc.

B. School poster—appoint a poster squad for each game to see that appropriate posters are made up (possibly in the art department) and distributed around the school.

C. School public address system—for speeches by team captain, G. O. president, or principal during home-room periods, assemblies, study hours, etc. The past Saturday's game may be reviewed on Monday.

**D. School assembly:**

(1) Kick-off assembly at start of season to introduce players, captain, and cheerleaders and to inform students of what can be expected during the coming season.

(2) Awards assembly at end of season for presentation to letter winners.

E. Reading of notices in home-room classes regarding coming game.

F. Use of bulletin board located in lobby of school—pictures of team players, game shots, newspaper articles, etc.

**2. Community.**

A. Articles on team schedule and pictures of squad, captain, cheerleaders, etc., in local newspaper.

B. Use of community stores to display game schedule posters and special game announcements.

C. Use of community stores to sell advance tickets for traditional game.

D. Use of local radio station for

advance games, information, results.

**E. Use of Game Programs:**

(1) Printing of a 4-page program for each game.

(2) Printing of an annual souvenir game program once a season in which local stores can advertise.

**3. Student Participation.**

A. Each student should be a G. O. member to reduce rates to game.

B. Invite all freshmen to one home game with their parents, brothers, and sisters free, preferably "Family Day Game."

C. Sponsor a kick-off dance at the beginning of the season and a football rally variety show before traditional game.

D. Sponsor a football quiz program in the assembly or in the school newspaper during the season. Awards can be season passes, "T" shirt, school pennant, etc.

E. Organize an "Appreciation of Football Group" whereby students can become acquainted with the game, rules, etc. Include films of your games, a college game, talks by alumni players.

F. Conduct a pre-season football show for one or two afternoons on field to demonstrate fundamentals, type of offense you will employ, common violations of rules, etc.

G. Promote season tickets at a reduced rate for students.

H. "Big Brother"—set aside an hour on Monday during which your varsity squad will be free to instruct any lad in the school on football fundamentals. The varsity player is responsible to guide and instruct an assigned group, who must supply their own equipment. They can be divided up into teams near the season's end for some short scrimmages.

**Family Events Committee.** This  
(Continued on page 74)

**O**NE of the hardest-working coaches in captivity, Andy Barberi is the small, round, wonder-man of metropolitan New York football. He makes the game pay—not with winning teams, but through sheer imagination and incredible drive. He's always popping up with ingenious ideas and gimmicks to hypo the gate and cement the foundation of the program. An All-American guard back in his own days at Curtis High, he went on to star on the fine NYU teams of 1935 and '36, then put in several years with the pros. An earthy, lovable, Herman-Hickman sized package of TNT, he's been prevailed upon to outline all the ideas that have been paying off for him the past five years.

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**Lightweight Kangaroo Game Shoe**

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Kangaroo Uppers—Straight Shank

When ounces mean touchdowns, these lightweight sturdy shoes will fill the bill. Outside counter pockets, kangaroo lined vamp, oak leather treated sole with straight scored shank. Cushion rubber sock lining. Flexible steel plates in soles. Detachable feathertip nylon cleats, white lace. Carried-in-Stock in sizes 6 to 13 inclusive, D and E widths.

5F—High Upper. Per pair \$17.95

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A614

**A614—Kangaroo Game or Practice Shoe**

Goodyear Welt—Soft Toe—Aluminum Cleats

Built sturdy enough for both game and practice use, this model features quality construction throughout. 11 eyelet uppers, reinforced at top with webbing, kangaroo lined vamp. One piece outside counter pockets and backstay. Cushion rubber sock lining. Waterproof "Flexlite" outsole with flexible steel plate and stitched shank. Carried-in-Stock in sizes 6 to 13 inclusive. E widths. Can be Made-to-Order in D width at no extra charge. Per pair \$15.95

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A618

**Game or Practice Shoe**  
**Sportan Leather Uppers**

Goodyear Welt—Soft Toe—Aluminum Cleats

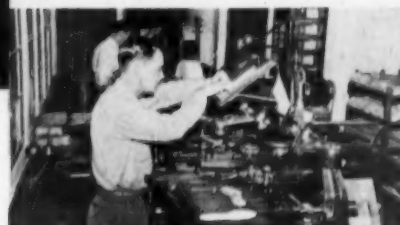
Featuring long wear and comfort. Popular price range. Made with "Sportan" uppers reinforced over instep with webbing. One piece counter pocket and backstay, cushion rubber sock lining. Waterproof "Flexlite" outsole with flexible steel plates. White lace. Carried-in-stock in sizes 5 to 13 inclusive, E width. Can be Made-to-Order in D width at no extra charge.

A622—High Upper. Per pair \$12.45

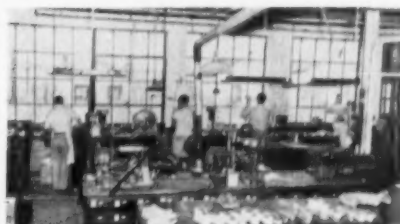
A624—Oxford Style. Per pair \$12.45



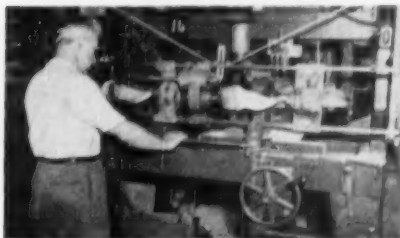
A622



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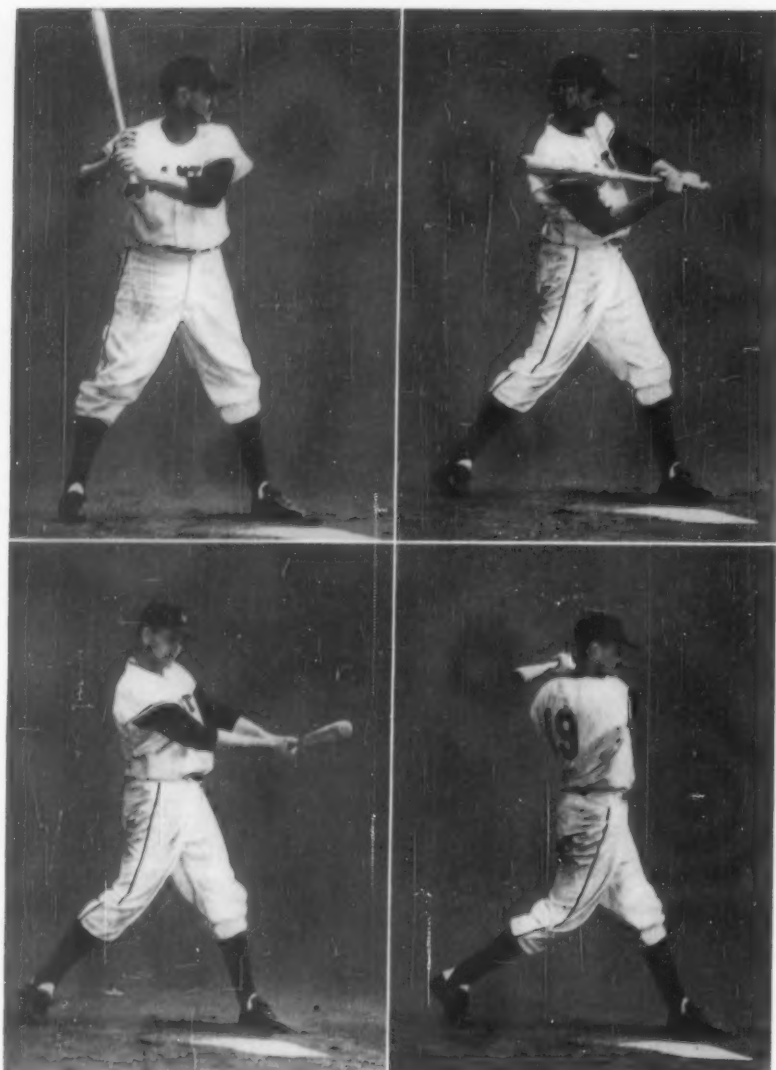
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These contour-turning lathes exactly reproduce the model maker's original art. (Photos, courtesy Marten Last Co.)

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**DARK SECRET:** Al Dark, one of the smartest hitters in the game, demonstrates a simple swing. Note the loose, relaxed stance with the bat held up and comfortably away from the body, shoulders square, knees slightly relaxed, head turned toward the pitcher, and front toe slightly opened. Dark swings the bat levelly, meeting the ball just in front of the plate. Contact is made off a straight front leg and bent rear member.

**By LEW WATTS**

*Former Pro Player and College Coach*

the timing of the pitcher's delivery and the speed of his pitches.

2. A batter should always be set for the fast ball. Even though there are situations in which a certain pitch can be looked-for with some degree of certainty, "guess hitting" as a general practice is very risky business.

Because of the great speed with which the ball reaches the plate (less than  $\frac{1}{2}$  second in some cases), a fast ball will go past the batter unless he's ready for it. Since adjustments in timing can be made to cope with the curve, change, or other such pitch—all of which are slower than the fast ball—the batter, if always set for the fast one, will thus be ready for any type of pitch.

A high, tight, fast ball is one of the most difficult pitches to meet solidly. If the batter has trouble with this type of pitch, he should crouch and pass them up, forcing the pitcher to come down to him.

3. The curve ball is more troublesome to most hitters than the fast ball. But, being slower than the fast ball, regardless of how sharp it is, it can be hit well if the ball is followed closely.

The chief reasons for failing to hit the curve ball are pulling away from it and failure to follow it all the way to the bat. If these two habits are cured, almost any batter should be able to hit the curve.

A curve ball breaking away from the batter should be hit to the opposite field; if it breaks in to him, he should try to hit it through the box. If he does so, in all probability he will pull it. In other words, the batter should try to hit the curve ball with the rotation. Placing more weight on the front foot will also keep him from pulling away from the ball.

While a smart pitcher rarely telegraphs his pitches, generally speaking, it's very difficult to cover up

## Mental Side of Batting

**R**EGARDLESS of how well he has mastered the fundamentals or what his ability as a batter may be, every hitter can improve himself by mental application. The "smart" hitter is observant and exploits every opportunity to gain an edge on the pitcher.

Following are some of the so-called tricks of the trade which experienced ballplayers use to gain the advantage over the pitcher:

1. When awaiting his turn at the

plate, the batter should be in the "on deck" circle or as close to the batter's box as safety and the rules of the game permit. He should endeavor to get the timing of the pitches, even going so far as to stride with them and take an imaginary swing as the ball comes toward the plate.

If he's the lead-off man in an inning or facing a pitcher who has just entered the game, he's in even better position to help himself get

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the curve ball completely. Tell-tale signs which indicate the curve ball are: the pitcher's free leg goes higher than usual; his wrist bends inward; his arm is bent at the elbow.

To repeat for emphasis: The curve ball will be much easier to hit if the batter will follow it closely right to the bat and try to hit with the rotation.

4. Without falling into the pitfalls of guess hitting, a batter can safely look for certain pitches in certain situations. He can expect to be pitched in the way advantageous to the opposing moundsmen. Thus, he should be prepared for situations such as the following:

With the double play in prospect or the infield playing in to cut off a run at the plate, the batter should expect low pitching, particularly curve balls. With the sacrifice in order, the batter should look for high pitches. If the pitcher is wild with one pitch, the batter should expect the other. In a tight situation, the batter should look for the pitcher's most effective pitch.

#### SET UP THE BATTER

A smart pitcher will continually try to set up the batter for certain pitches, and the latter must guard himself against falling into these traps. For example, the pitcher will hit the outside corner with a couple of pitches. If he notices the batter moving closer to the plate to cover the outside, he will "bust one" in on his fists.

Or, to cite another practice of the better moundsmen: When the pitcher gets a count of two strikes and no balls on the hitter, he'll often brush him back with a high, close fast ball and then come in with a curve ball low and away.

There are other situations in which observation of the pitcher's habits plus common sense can give the batter a pretty good indication as to what type of pitch to prepare for.

5. A batter should not take strikes when he's up at the plate to hit. This doesn't mean that he should swing at anything. It does mean that when runners are in scoring position or his team has the opposing pitcher on the ropes, the batter should be up there to hit and should be offering at any pitch in the strike zone.

No batter ever got a base hit with his bat on his shoulder.

6. In certain situations, percentage play dictates the taking of a strike. It's generally good practice to take under the following conditions:

(a) When your team is behind in

the late innings. In this situation, every out (and pitch) counts and the batter shouldn't be too anxious to swing. Getting on base is the important consideration and as long as the pitcher throws "balls" the batter stays alive.

(b) When the preceding batter has walked or been hit by a pitched ball. Here the pitcher might have hit a wild streak and the batter shouldn't help him by offering at the first pitch or a bad ball.

(c) If the batter is the first man up in an inning or when a new pitcher takes the mound. This gives the hitter a chance to look over the pitcher's stuff. He shouldn't let him get an out with one pitch.

(d) When the preceding batter has been retired on one pitch. The batter should try to avoid facilitating the pitcher's task. On the contrary, he should make him work hard. A pitcher should never be allowed to get two outs on two pitches.

The batter who takes a pitch should play out the string. In other words, until the pitcher throws a strike the batter should continue his policy of taking the next pitch.

Needless to say, the batter shouldn't let the pitcher know when he's taking a pitch, thereby allowing him to groove one for an automatic strike. In this respect, faking a bunt on a first-pitch take is a good practice, and it may draw the infield in.

#### VARY THE TACTICS

Naturally these tactics should be varied occasionally to keep the other team guessing. As a general policy, however, taking a pitch under the aforementioned circumstances is sound baseball.

7. With the pitcher in the hole and runners in scoring position, the batter should hit away. This is one of those occasions when he's up there to hit and he shouldn't take a strike unless the pitcher has been very wild or one of the "take situations" applies.

8. Occasionally a batter will get the green light to "hit the cripple," but only if he's a good hitter and a strong possibility to deliver a long ball. In the vast majority of cases, the hitter shouldn't be allowed to hit the cripple unless he's a really good hitter with runners in scoring position, or when the hit-and-run has been signalled.

9. With the infield playing in to cut off a run at the plate, the batter shouldn't try to overpower the ball but should just meet it solidly. When the infield is in tight position,

a .200 hitter automatically becomes a .500 hitter since an ordinary ground ball will, in many cases, go through the infield for a hit.

10. When on deck, awaiting his turn at the plate, a player should help the man at bat and coach any runner trying to score. The man at bat can be informed of any shift in defensive alignment, of a tell-tale move by the pitcher or catcher, and when to run in case of a dropped third strike or an accidental dribbler.

A runner trying to score should always be coached by the man waiting to bat. It should be mandatory to let the runner know whether to slide or stay up. This simple function can not only mean the difference between a run and an out, but, more important, it might prevent a sprained ankle or possibly even a broken leg.

11. The batter should coach base runners on passed balls, using hand signals to let them know whether to stay-put or, in case the ball rolls far enough away from the catcher, to advance to the next base.

12. Every batter should know the strike zone. It's defined as any spot over the plate between the batter's knees and his armpits when he assumes his natural batting stance.

A slight crouch brings the strike zone a little lower and, of course, makes it slightly smaller. More important, a slight crouch can help bring the eye level a bit lower and nearer the strike zone, affording a better look at the pitch.

Above all, the batter should always remember that the strike zone is the pitcher's objective and that he has to come to it.

#### FAULTS AND REMEDIES

Every player should have a two-fold goal as far as batting is concerned. He should strive to hit as well as his physical capabilities allow and he should try to avoid slumps. The former can be achieved, the latter is difficult to avoid.

Slumps are usually caused by unwittingly acquiring a bad habit. These are the common faults which keep some players from getting maximum results from their natural hitting ability and which cause good hitters to lapse into temporary slumps. They can be broken down into the following categories and corrected as suggested.

1. **Overstriding:** The batter who overstrides loses balance, wastes power, and will have great trouble adjusting his timing to pitches of varying speeds. The best remedy is to widen the stance and put more weight on the rear foot, thereby



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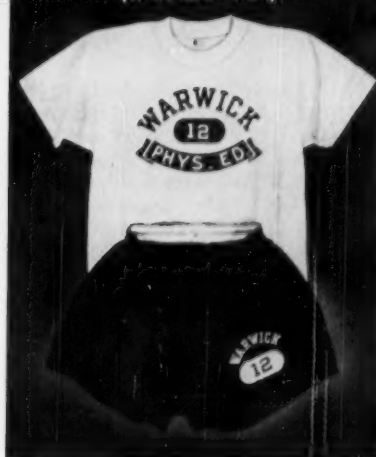
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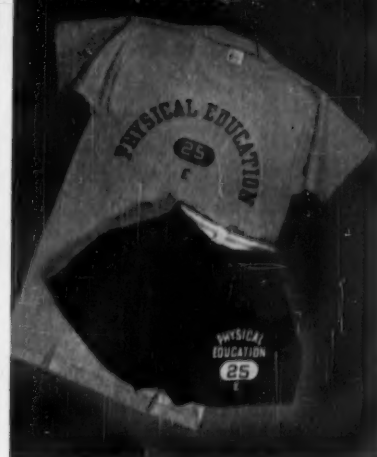


**T-Shirt: Style 78QS.** White.

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cutting down greatly on the tendency to overstride.

Lunging at the ball is an exaggerated form of overstriding in which the body weight shifts suddenly and awkwardly, rather than smoothly and with equilibrium. It can be eliminated to a considerable extent by employing a slight inward turn of the body just before the pitcher releases the ball.

**2. Hitching:** A hitch in the swing is caused by a movement of the hands and/or arms just as the pitcher is releasing the ball. It not only hampers a smooth swing, but makes it difficult for the batter to get the bat around on fast pitches.

Holding the bat so that it just barely touches the outer part of the shoulder will lessen the inclination to hitch. The most effective remedy for overcoming a hitch, however, is for the batter to raise his rear elbow. This maneuver not only lessens the inclination to hitch, it will make it almost physically impossible for the batter to have a hand hitch.

**3. Lifting the rear foot:** Lifting the rear foot destroys balance and both delays and upsets the smooth shifting of the weight into the pitch. This fault can be eliminated by placing more weight on the rear foot.

**4. Uppercutting:** Long ball hitters often uppercut intentionally, hoping to give the ball added loft and distance. This is, however, a bad practice when it reaches the point of being a habit. The uppercutter is strictly a low ball hitter and can be expected to hit high pitching straight up into the air.

The first thing that an uppercut swinger should do to overcome his fault is to widen his stance, giving him better balance and a more even distribution of weight. He should also open his stance. This shifts the center of his body weight forward, greatly reducing the tendency to uppercut.

Aligning the knuckles not only makes for proper rolling of the wrists and follow-through, but helps the uppercutter achieve a more level swing.

Carrying the hips and shoulders on a level plane and placing more weight on the front foot are very effective methods of eliminating the uppercut swing. If, in addition, a conscious effort is made to follow through with the bat to the middle of the back, it will be a pretty good indication that the swing has been a fairly level one.

**5. Chopping** is the direct counterpart of uppercutting. While a less natural movement and therefore less prevalent in practice, it's equally as damaging to good hitting.

In order to overcome the habit of chopping, the batter should raise his front shoulder until it's level with the rear one and should place more weight on his rear foot.

**6. Head-turning:** The eyes should remain fixed on the ball until it's met by the bat. If the batter turns his head too soon, he loses sight of the ball and will have difficulty meeting it solidly.

To overcome this bad habit, the batter should keep his front shoulder facing the pitcher until the ball is well on its way to the plate; he should keep his chin behind the ball; and he should practice place-hitting or hitting the ball where it is pitched.

**7. Sweeping the bat:** A batter who swings in a sweeping motion gets no benefit from a wrist-snap and will look very bad against tight pitches. What this type of batter needs to overcome his fault is the full utilization of his wrists. To achieve this, he should align his second and third knuckles and make a conscious effort to roll his wrists.

Carrying the bat in a high position also seems effective in curbing this habit.

**8. Curve-ballitis:** The man bothered by curve ball pitching is hardly a rarity. The best method of overcoming it is to follow the ball closely right to the bat and to try to hit the ball with the rotation. In other words, a curve ball breaking away from the batter should be hit to the opposite field; one breaking in to him should be attempted to hit through the middle (in this case he will pull the ball).

**9. Change-upitis:** The change of pace is most troublesome to a batter who overstrides or lunges. Thus, in order to be better prepared to hit the change up, he should employ a slight inward turn of the hips as the pitcher is releasing the ball.

As a further aid in overcoming difficulty to hit the change-of-pace, the batter should try to hit to the opposite field. Above all, he should just try to meet the ball rather than attempt to overpower it.

### HITTING TO RIGHT

Theoretically, every ball should be hit where it is pitched. That is, an inside pitch should be pulled, an outside pitch should be hit to the opposite field, and a pitch down-the-middle should be hit straight-away.

Certain occasions, notably the hit-and-run situation, necessitate hitting the ball to right field or, in other words, behind the runner. A left-handed batter should have no

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trouble doing so since he need only pull the ball. However, it's quite difficult for a man batting from the right side of the plate.

There are several methods by which a right-hander can hit behind the runner. They can be summarized as follows:

1. **Align the third knuckles.** This prevents a complete roll of the wrists and makes it very difficult to pull the ball.

2. **Spread the hands:** This shouldn't be done noticeably so that it will tip off the opposition. Spreading the hands makes for a push-type swing which almost naturally will send the ball to right field.

3. **Move the right foot back** and stride toward right field: To mask his intentions, the batter should move his rear foot with the pitch, not before it. This method permits a relatively normal swing which more or less aims the ball toward right field.

4. **Keep the hands ahead** of the bat on the swing: This is actually a relatively safe method of swinging late. Because of the position of the bat behind the hands, the ball cannot be pulled but will be hit behind the plate, causing it to go toward the opposite field.

5. **Keep the right elbow close** to the body on the swing. This is another method of meeting the ball with the hands ahead of the bat, thus causing it to go toward the opposite field.

Any or all of the above methods may help the batter accomplish his purpose. These tactics should occasionally be varied, particularly if the defensive team gives a good indication as to who will cover second base. For example, it often pays to hit toward the shortstop position, especially with a left-handed hitter at bat, in which case the shortstop is likely to cover the base.

A left hander can use any of the above methods to hit to the opposite field whenever the opposition indicates that the shortstop will cover second base on the hit-and-run.

#### BUNTING

With the present emphasis on the long ball and the big inning, the art of bunting has been sadly neglected. Even many experienced professionals are mediocre, if not poor, bunters.

Of course the lively ball and highly resilient bats make it rather difficult to lay down a really good bunt, particularly when the defense expects it and the pitcher throws practically nothing but high fast balls. But this doesn't alter the fact

that practice (and more practice) is the best means of attaining proficiency in the art.

A well-executed sacrifice bunt is an extremely effective weapon in the team arsenal, and the ability to deliver a good drag or push bunt for a hit is a great help in improving individual performance and keeping the opposing team from setting its defenses.

Bunting for a hit differs in one principal respect from the sacrifice in that the batter's intentions should be concealed until the last possible moment. The great similarity between the two lies in the fact that in both, the ball should be directed along either foul line.

**The Sacrifice:** The first rule in the proper execution of this bunt is that the word "sacrifice" should be taken literally. The batter should give himself up.

As the pitcher is about to release the ball, the batter should square around by stepping forward with his rear foot to face the pitcher. The bat should be held well out in front of the body with arms extended, being carried just below the shoulders while awaiting the pitch.

Carrying the bat at the upper strike zone level serves the purpose of letting the batter know automatically what pitches to pass up and which to bunt. A high ball is difficult to bunt well and any pitch that comes above the bat should be allowed to pass; it will be a ball. A pitch below the bat is the one to bunt, since it will be pushed downward into the dirt.

The upper hand should be slid toward the fat part of the bat, coming to rest with the fingers behind the bat at a point slightly more than halfway toward the thick end of it. The upper hand should be loose, the other tight, and the bat should be guided by the lower hand.

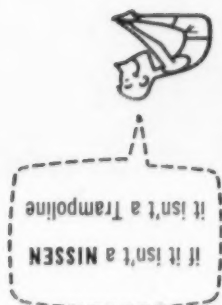
The height of the bat should, to a great extent, be adjusted by bending or straightening the knees—the less arm motion, the better the bunt.

The actual bunt should be performed in a manner similar to catching the ball. That is, the bunter should give with the pitch. In short, the ball should do the work.

**Bunting for a Hit:** There are two principal methods of bunting for a hit—the drag and the push. The drag bunt is accomplished by sliding the upper hand up the bat and using the lower for a fulcrum as the front foot is moved toward home plate. The bat is dropped (or lowered) by the rear hand; that is, the upper one. The ball should be met behind the body, which should be

(Continued on page 56)





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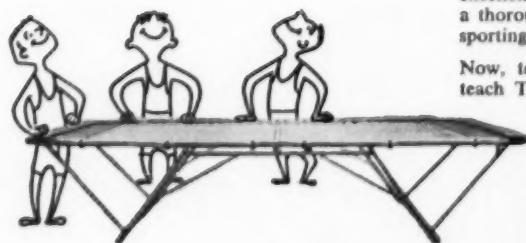
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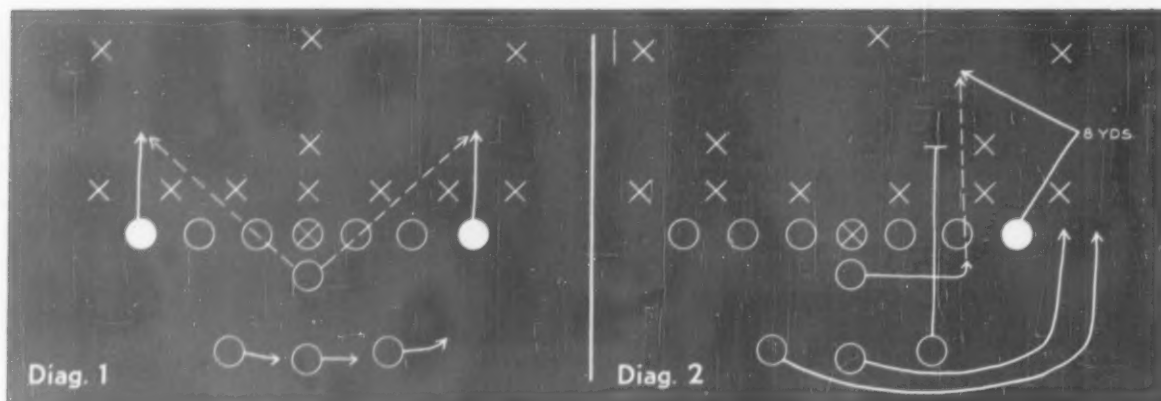
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## SIX SIMPLE PASSES FOR THE SPLIT T QB

**T**HE popularity of the Split T among high school coaches is due mainly to its accomplishments with comparatively mediocre material. No other system seems to give the handicapped coach such opportunities for a potent offense. Add to this the relative simplicity it offers in polishing up for an early season game, and the universal appeal of the Split T is easily explained.

It's unnecessary to state that Split T teams are definitely ground-conscious. They play possession ball by concentrating on the plays that will produce three and four yards every time. This is a "chewing" offense, designed primarily to first-down a team to death until the eventual score is ground out. It's extremely

disconcerting to opponents to discover they can't get their hands on the ball as often as they'd like.

Thus, when a coach sets out to select his Split T quarterback, he'll look first for the good ball-handler and runner who possesses that cool disposition that will recognize the proper option when the situation arises.

Passing ability, while an effective weapon, isn't given top priority by the coach. Exponents of Split T theory tell us that the halfbacks can carry the load of the passing attack on the pitchout options. They also tell us that a quarterback of mediocre passing ability can be taught

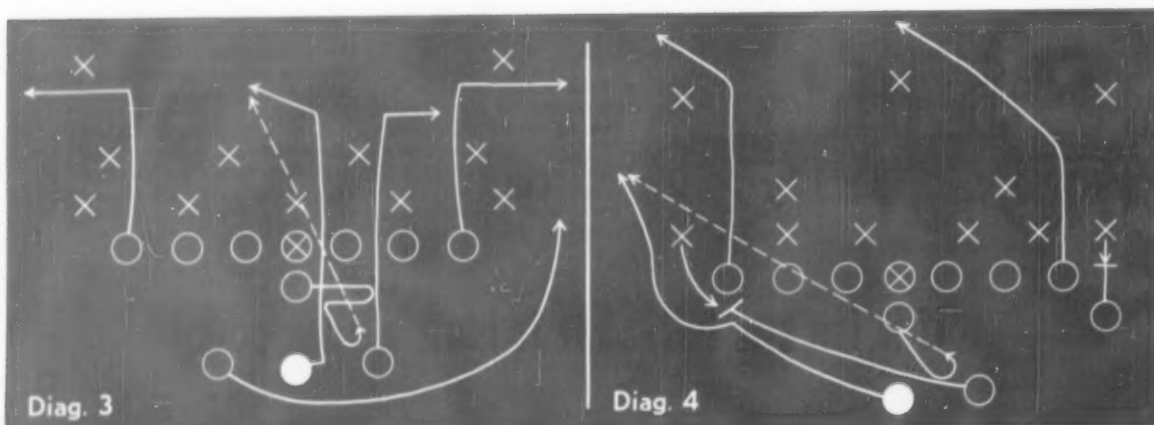
to throw a few simple passes for the express purpose of preventing the defense from ganging up on his running game.

Along this line, I'd like to offer six passes for the Split T qb, designed to keep the offense rolling. A team undermanned or definitely outweighed needs more than the occasional forward pass, since it's unlikely that three or four yards are going to be realized on many plays.

Each time the defense masses to contain the ground game of such a team, a successful pass is not only called for, but absolutely essential. A noteworthy example is the way Stanford bottled up Ohio State's attack (in 1955) with a seven-man line that was good for the entire afternoon.

**By JOHN M. AUSTIN**

*Coach, Perry (N. Y.) Central School*





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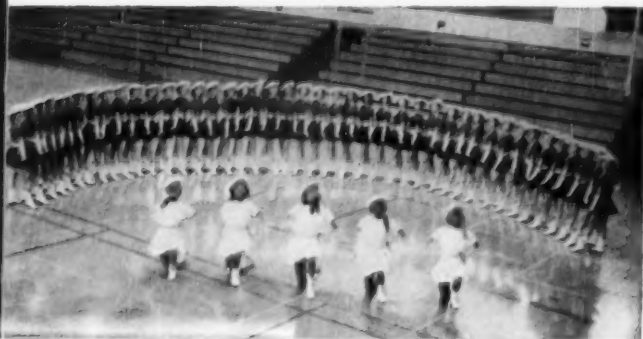
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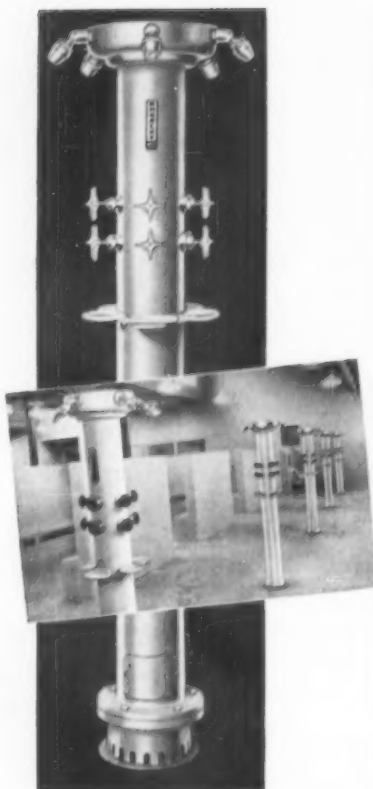
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On the other hand, Oklahoma broke open the 1956 Orange Bowl game with two timely completions when Maryland showed tremendous defensive strength in preventing critical first downs in the early stages of the game.

These illustrations are given to show that when two lines of equal or near equal ability meet, the Split T offense must unfurl quarterback passes that will loosen up the defense.

The high school coach who doesn't have a line rugged enough to give his quarterback sufficient time to get away the passes, is faced with a double dilemma. He must now compensate for two defects. He must, therefore, select passes that can be thrown accurately and which can be gotten away in a minimum of time. The following passes, I believe, satisfy this two-fold requirement.

**Diag. 1** illustrates a pass so simple in execution that many quarterbacks fail to realize its fullest possibilities. Especially is this true of the inexperienced quarterback who believes that variety is the spice of his football life. How often do you see a team fail to capitalize on a certain play for fear of overworking it?

This quick pass is extremely effective against a 7-diamond defense. Refine it with a lateral to the trailing halfback, and you have a real scoring threat whenever the defense becomes over-eager to make a quick tackle on your end.

It by no means takes an accomplished passer to hit his target on this one. Rather, it calls for a cool lad who's sharp enough to resort to the automatic switch at the line when the defense leaves the opening for him to exploit. A few timely completions and the linebackers will learn to respect your quarterback's arm.

**Diag. 2** shows a pass designed specifically to keep the line-backers honest. When thrown frequently to either side, a few completions will serve to freeze these players until they determine definitely whether the handoff has been made on the dive play.

Effective use of this pass can make the option play work better, since the pass can still be thrown after the pitchout is faked. Try this one near the goal line after a dive play has been run.

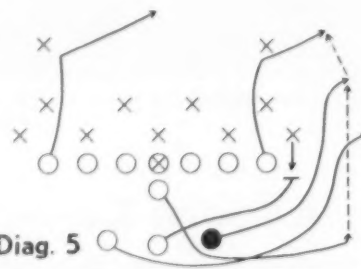
**Diag. 3** outlines the counter pass which can be thrown to either of the short men whenever the quarterback cannot throw for distance, or if his line cannot give him the necessary time. It doesn't hurt to waste an occasional long one to keep the halfbacks where you want them.

This play will work especially well after some success with the counter running play. Instruct the ends to fake blocks at their defensive halfbacks and shorten their patterns if you wish a further variation.

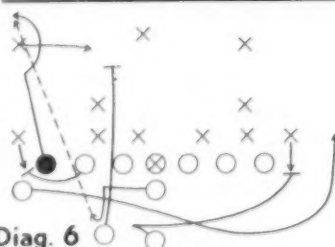
**Diag. 4** is another pass that can be thrown quickly with better-than-average chance of success. Notice that the left half who is flanking right blocks the left end instead of running a pass pattern. This tends to draw attention away from the fullback, the actual receiver.

The latter's job is to fake convincingly at blocking the right end and then drift slowly into the spot vacated by the halfback, who should take your left end going deep. The quarterback is instructed to take a good look at the deep right end before whirling to hit the fullback.

This particular pass was called on the first play of one of our games and resulted in a gain of over 60 yards. Since it set up the only score of the game, it paid its dividends in full.



**Diag. 5**



**Diag. 6**

**Diag. 5** offers the Split T version of the single wing running pass. The quarterback who can pick up yardage on his runs should have no trouble hitting any of the receivers who are in easy range. The added blockers in front of the passer not only give him more time to get the ball away, but also provide safety-valve outlets if the ends are covered.

**Diag. 6** presents a real scoring threat whenever the defensive halfback moves over quickly on reverse plays or end arounds. After faking to the dive man, the quarterback executes a convincing fake to the

(Concluded on page 79)



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SC 4-57

# COUNSELING the COLLEGE-BOUND ATHLETE

*The coach's responsibility in evaluating offers  
and helping the athlete make the wisest choice*

**D**URING the past several years, there have been numerous instances of college athletes losing eligibility for failure to comply with NCAA, conference, or institutional athletic codes regarding recruiting, work-aid, grants-in-aid, and athletic scholarships. Recruitment practices are a major problem in athletics.

Answers to this problem are difficult to come by. The NCAA, conferences, faculty representatives, and college presidents have sought solutions through new regulations designed to curb athletic malpractices. Some have helped and others have created situations that have encouraged "under the table" benefits to athletes.

The aim of this article is not to suggest a panacea for the problem nor to defend or condone the present system of athletic procurement. It's to reveal the responsibilities of high school coaches created by these practices. There's great opportunity in this area to guide and counsel boys so that college participation can be a more fruitful educational experience.

High school coaches should be more cognizant of these opportunities to counsel prospective college-caliber athletes. Each year many high school seniors are approached by individuals who attempt to encourage them to attend the institution which they, officially or unofficially, represent.

These young athletes must be made aware of the many ramifications which may exist in these offers of assistance. Their coaches,

having a better background and understanding of these matters, are better able to evaluate the offers and assist the boy in making the wisest choice.

## REGULATIONS ON RECRUITMENT

The nature of the inducements may vary considerably. An investigation of the regulations and codes of 13 representative athletic conferences reveals little unanimity on recruiting practices. This lack of uniformity emphasizes the importance of investigating regulations before a boy commits himself to a school. It's possible for a boy to lose eligibility before registering in a school by knowingly or unknowingly violating a rule of that conference.

There are lavish but unadvertised "under the table" inducements offered to a few "blue chip" athletes. But all of the conferences investigated prescribe limits of assistance.

Some schools make no offer to athletes that aren't available to all students. Some of the larger colleges may offer all or part of a "deal" which allows tuition, books, room and board, cash for incidentals, and a job with pay up to the limits allowed by the particular conference. But only boys with outstanding talent can expect to receive such an offer.

Some schools offer no assistance of any kind. Inducements of other institutions lie between these two extremes. Investigation of the conference rules should be made to determine whether the offers are legitimate.

It's not uncommon for high school athletes to ask their coach what benefits they can expect. Most of them believe that some type of "deal" can be procured. The coach should honestly inform them of what they can expect to receive. If they're truly superior athletes, they may be fortunate enough to secure ample assistance from numerous colleges. Similarly, a boy who isn't a top-flight college prospect should be informed that he cannot expect much assistance.

The coach should make clear that the caliber of college competition is far superior to high school athletics. Only a few high school boys possess the qualifications to excel in college athletics.

Football serves as a perfect example. There are approximately 9,700 high schools playing the 11-man game. Assuming that each has a squad of 30 (a conservative figure), that would come to about 300,000 players.

About 300 colleges field elevens. If each fields a squad of 40, that would make 12,000 young men playing college football.

If these figures can be accepted as a fair estimate of high school and college participation, it can be seen that about 4% of the high school players will make a college team. This illustrates the high selectivity of college athletic programs. Only a few of the best high school athletes can anticipate the privilege of playing on a college varsity team, so that only the outstanding of these boys can hope for financial assistance of any consequence.

Most conferences, particularly the larger ones, specify the limits on recruitment practices. The most common practices are to allow one or two visits to the campus by the prospective athletes. Transportation, ordinary meals and lodging are usually permitted. Excessive entertainment is generally prohibited.

The codes also reveal the different plans for recruiting. Some conferences allow coaches and alumni to explain educational benefits and employment opportunities to prospects. Others do not, and it's important for the prospect to know that some conference codes require him to initiate the action that will permit representatives of a college to discuss opportunities.

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By M. S. KELLIHER, Asst. Professor, Santa Barbara College

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enrolled at a particular institution, the coaches there are permitted to discuss scholarships, grants-in-aid, and other educational opportunities with him.

In some conferences, a "letter of intent" is utilized. A boy signs a document indicating that he intends to enroll at a particular institution. Thereafter he may not be approached by other members of the conference.

It's expected that a good athlete will receive considerable courting and pressure to sign a letter of intent, even though he mightn't have had a chance to visit other colleges in the conference. Once a document is signed, the boy is committed to play for only that school.

Transferring from one school to another was given considerable attention in the 13 codes investigated. To the athlete, this is important. If, after enrolling in one school, he decides that his choice was wrong, a transfer to another school will cause him to lose eligibility. The usual penalty is loss of one year, and in most conferences a year of residence in the new school must precede participation in athletics.

In some conferences, a residence year is required of junior college transfers; while other conferences allow them to compete on registration.

Most college conferences specify that an athlete must complete his four years of eligibility in 10 semesters (or 15 quarters).

### ACADEMIC REGULATIONS

The academic regulations governing scholastic achievement are most important to prospective college athletes. In most of the conferences whose rules were studied, these regulations are specifically described. Maintaining eligibility through scholastic effort is essential, and this fact should be impressed on the high school boy.

He must be informed that his athletic superiority doesn't include immunity from meeting the scholastic standards of the college. He should be made aware of the regulations that require students to carry certain prescribed loads in order to remain eligible. The investigation of the codes revealed that most schools require a student to carry and pass with a "C" average a minimum of 12 semester hours (or 15 quarter hours) of regular academic work. There are, however, some variations.

Every college defines the quality of the high school work requisite for admission. While entrance standards

vary, many colleges won't accept students who aren't in at least the upper half of their high school class; and for many collegiate institutions, their standing must be considerably higher.

The coach should investigate the academic record of the high school boy to determine whether he can meet entrance requirements. Ideally, this should be a routine that begins in the freshman or sophomore year. This will help avoid situations which finds a boy close to graduation without a satisfactory record for college entrance. The coach, perhaps more than any other individual, can impress athletes with the importance of maintaining a good scholastic record throughout their high school careers.

### OTHER REGULATIONS

Without exception, the codes specify that members of athletic teams must have amateur standing. Included in most codes are regulations prohibiting try-outs, off-season competition, representing another organization or institution, and playing under an assumed name.

A great variation exists in respect to training table. Some conferences permit room and board for athletes. Others allow training table of one meal a day during the season of the sport. One conference allows two meals per day during the season of the sport, and one school allows two meals per day during the first two weeks of football practice. In some conferences, schools aren't permitted to have training tables. It's essential to investigate the regulations of a particular school if limited funds make the matter of training table extremely important to the prospective athlete.

All of these regulations should be made known to the future student, since they may affect his eligibility or well-being. It may be wise to secure a copy of the regulations of the conference in which the college of his choice participates, so that all regulations will be known and followed.

### GETTING AN EDUCATION

Perhaps the most important aspect of the high school coaches' counseling should concern the educational opportunities which athletic talent makes possible. Although collegiate competition is important to the boy, he should be encouraged to realize that his ability is enabling him to get an education.

Counseling in this respect can  
 (Concluded on page 73)





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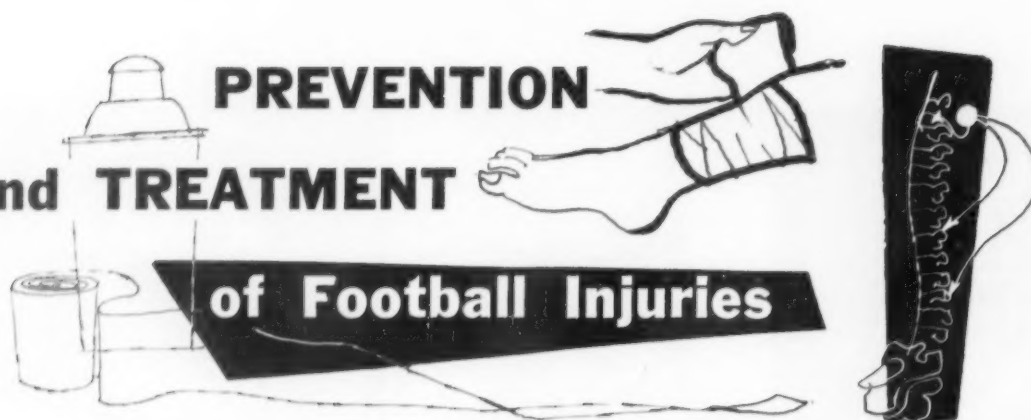
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# PREVENTION and TREATMENT of Football Injuries



**A**TLETIC endeavor has from time immemorial been the natural inclination of our youth. In pre-high school this has been until recently of an unorganized type. By the time high school is reached, a lesser proportion follow organized athletics. The college years find a smaller but nonetheless considerable group to whom athletics is a major, sometimes the major, interest.

While the spotlight of publicity has shown brightly on those facets of great reader interest, comparatively little attention, outside the confines of the sport itself, has been paid to conditioning and to injury. An occasional blare of publicity follows a major injury to a stellar athlete or the untimely death of a budding prep school player.

Occasionally this triggers a lay magazine article on the importance of proper equipment and the value of physical conditioning in the prevention of injury. In the final analysis, however, the lay public and, I fear, the majority of our medical profession, has little knowledge of the actual mechanics of training and the treatment of injured athletes.

To realize what makes a given program superior and another inferior, it's necessary to set some criterion for any given situation. Obviously, all schools cannot have identical programs. Each must modify the ideal to fit best the realities of its particular situation. All should strive for continuous improvement.

In Oklahoma, the perennial success of the "Big Red" and in particular the dazzling display of speed in the 1956 Orange Bowl Game has focused attention on conditioning as such. Opposition players themselves inquired as to the O.U. training program. They were able to see first hand that conditioning, physical as well as mental, was playing a vital part in the success of "Bud Wilkinson and Company."

Why is it important for young men to participate in athletics? Perhaps the solution of the problem of athletic injuries lies in the prayer of the timorous mother that her boy not compete. Abandonment of sports would certainly be the quickest way to prevent injuries to the contestants. Are there real benefits—true tangible benefits—to be derived from athletics? Let us examine the pros and cons of this question.

**T**HIS is the first of a series of magnificently detailed articles on the prevention and treatment of athletic injuries. Representing a superlative pooling of two highly professional talents, the articles appeared originally in "The Journal" of the Oklahoma State Medical Association. So impressive was the response that "Scholastic Coach" felt obliged to spread the good words to the country at large. Dr. Don H. O'Donoghue is chairman of the Department of Orthopedic Surgery and Fractures at the University of Oklahoma School of Medicine, while Ken Rawlinson is the famous trainer of the University of Oklahoma.

## BENEFITS TO THE PARTICIPANT

### A. Physical Benefits.

No one can seriously doubt that athletics serves to build a strong, healthy body better able to serve through a long and useful life. The myth of the "Athletic Heart" has been dissipated. The ex-athlete who "turns fat" when his years of competition have ended at least has postponed his impending adiposity throughout the years of his vigorous training.

The trained athlete is outstandingly superior to his more sedentary

fellow in drive and stamina, better fitted for both work and play.

### B. Character Building.

Under proper circumstances and surroundings the athlete acquires or strengthens many attributes of character that will serve him well throughout life. The fact that the word "sportsmanship" seems trite in no way has changed its reality as a trait of character.

Team effort as opposed to individual glory; the ability to take a job and follow it through; the necessity to "take it" as well as "dish it out"; the sacrifice of immediate gain to the final goal; are all basic lessons learned by the successful athlete. The development of "desire" provides its own incentive toward character building that will serve well throughout life.

### C. Material Benefits.

Much has been said about scholarships, especially by those who know the least about them. Suffice it to say that the athletic scholarship does permit many a lad to finish his education who otherwise would have dropped out of school long before. The athlete, scholarship or not, has a keen incentive to stay in school. I think a good estimate of the quality of the scholarship program of a given institution can be made from the proportion of the scholarship boys who go ahead to graduation.

### D. Later Benefits.

So much for the benefits of athletics to the student in school. What about after graduation? It has been said that the athlete out of school is a "fish out of water!" Not so! Many athletes make some form of physical education their career. We all know of the big name coaches. But what about the myriads of others in every crossroads and hamlet in our country?

Look in the grade schools, the high schools, the YMCA programs, the sand lots, the boys clubs, the Boy Scouts, and you will often find an ex-athlete carrying on the program. Not only do these organizations pro-

By **DR. DON H. O'DONOGHUE** and **KEN RAWLINSON**



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Philadelphia Warriors, NBA World Champions 1956



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University of Dayton, 1956 N.I.T. Finalist



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University of San Francisco  
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**Ralph O. Ward,** Coach,  
McNeese (LA.) State College  
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vide a life work for the ex-athlete but the athlete fills an irreplaceable need in the training of our youth.

On a more personal plane, many athletes make contacts during their school years with men who are seeking their very type of person to man the leading jobs in industry. In 25 years of knowing athletes, we've seen most of them display the same fine enthusiasm and attain the same great success in life as they did in school. Many of them have very responsible positions for which the original contact was made in school.

Yes, we can make out a very strong case for the athletic program. What about the other side of the coin? How about the disadvantages?

#### DISADVANTAGES OF PROGRAM

*A. Does Athletic Participation interfere with Studies?*

Perhaps it does sometimes. Far

more frequently, however, it provides incentive to the student to work harder in order to justify his athletic participation and permit its continuation. Undergraduate students can usually find time for both studies and athletics. They're encouraged to budget their time by the very necessity for study, practice, and a good night's sleep.

*B. Does the Athlete Get a Big Shot Complex?*

Not for long! With few exceptions, his teammates take care of that. Frequently the cocky, smart-alecky youngster is trained to the necessity of cooperation and to realize the value of his teammates.

*C. Is the Athlete Pampered in School?*

No. On the contrary, the spotlight of publicity prevents that in the stars and the others have little opportunity or desire to be favored in any way.

*D. Does it impair physique later in life?*

Emphatically no. The exceptions prove the rule that athletes as a whole live longer, more active lives.

*E. Do athletes get physical injuries?*

Emphatically yes! Here is a very real objection to the athletic program. In fact, almost the only real disadvantage.

Here is our challenge! What has been done, is being done, and can be done to (1) prevent injuries, (2) minimize temporary disability, (3) prevent permanent disability.

Much indeed, has been accomplished in the last 20 years towards these ends. Not too long ago the trainer in most institutions was either non-existent or was a graduate from the supply room, his major equipment being a roll of tape and a bottle of liniment. His aim was to "keep 'em rollin'."

## OKLAHOMA'S TWO-DOZEN-PLUS

Don't go into exercises cold—start with some running and light calisthenics.

1. **RUNNING**—forward, sideward, and especially backward (good for knees).

2. **SIDE BENDER**. Stand with feet apart, hands clasped overhead, arms straight. Bend sideward to right, bending right knee and slowly going as far as possible. Repeat to left. Repeat ten times each side.

3. **WOOD CHOPPER**. Stand with feet apart trunk turned right, hands together and over right shoulder. In a chopping movement bring arms down vigorously between legs. Uncoil over left shoulder and repeat. Repeat 20 times each side.

4. **KNEE STRETCHER**. Stand with feet apart, knees slightly flexed and hands on outside of knees. Press knees together with hands. Knees offering resistance. Repeat outward 20 times.

5. **SHOULDER HANG**. Grasp overhead crossbar, ladder, tree limb, etc., and hang, elbows straight. Hang one minute, relax and repeat ten times. Especially good for boys with A-C, muscular or nerve shoulder trouble. (If shoulder will permit, walk hand over hand across overhead ladder.)

6. **LEG STRETCH**. Stand erect with hands at sides. Bend forward without bending knees and touch toes. Repeat 20 to 30 times. Repeat same with legs crossed.

7. **TRUNK TWISTER**. Stand with feet apart, hands clasped behind head and elbows back. Bend and bounce downward and simultaneously rotate trunk far to left. Recover and repeat to right. Repeat 15 times to each side.

8. **TOE AND HEEL DANCE**. Squatting position with trunk erect. Remaining low, jump to right heel extended in front and left toe extended behind. Jump again, reversing order of feet. Repeat rapidly 40 to 50 times. From same position jump with right heel to side and left foot in place. Repeat to left.

9. **PUSH UP OR PUSH UP AND CLASP**. Flat on stomach with toes dug in, hands flat on ground, clasp

hands and catch on hands without allowing body to contact ground. Repeat 10 to 15 times.

10. **BUPREE**. From stand, squat with hands on ground, elbows inside knees. Thrust feet and legs backward, weight supported on hands and toes. Return squat position, then to starting position. Repeat 30 times.

11. **MOUNTAIN CLIMBER**. Squatting with hands on ground, right leg drawn up to chest and left leg extended to rear with knee straight. With fast cadence, extend right foot backward and bring left leg to chest. Repeat 25 times.

12. **HIGH STEP-DIVE**. Stationary high step run—dive forward, weight on hands and let chest strike ground lightly, then abdomen, thighs and feet. Jump to feet and repeat 15 times.

13. **SQUAT JUMP**. Full squat and right foot forward and hands clasped behind head. Spring upward from squat until knees are straight and both feet off ground. Change position of feet. Right foot to rear, left to front and drop to squat. Jump and alternate feet 20 times.

14. **ALL FOURS**. Face down, weight on hands and feet, and walk forward, backward, sideward, etc. (crab walk—same exercise with back down.)

15. **STEAM ENGINE**. Clasp hands behind neck and walk forward. As right leg is brought forward, raise knee, bend trunk and touch left elbow to right knee. Repeat with left leg and right elbow. Repeat 40 times.

16. **BICYCLE RIDE**. Stand on shoulders with elbows on ground and hands on hips supporting body. Move feet and legs in motion necessary for riding a bicycle as rapidly as possible for count of 40. Repeat 4 to 5 times.

17. **STOMACH DRILL**. Flat on back back with hands under hips. With legs straight, together, and toes pointed. Raise feet slowly with a slow count of ten until legs are perpendicular to ground, lower them slowly halfway and stop, here spread legs and bring them together eight times, then lower legs to within six inches of ground and

repeat spread eight times. Raise legs slowly to perpendicular position and lower to ground very slowly. Repeat 8 times. (Relax with 75 rocks of next exercise.)

18. **BELLY ROCK**. Face down, hands back of neck. Raise head, chest and feet and rock back and forth 75 times.

19. **HURDLE SPREAD**. Sit in hurdle position with right leg forward. Bend trunk forward and touch right foot with both hands. Repeat 40 times, then extend left leg and repeat 40 times.

20. **LEG FLEXING**. Sitting position. With both hands grasp left leg and pull knee up to ear. Relax and repeat with right leg. Repeat rapidly for count of 100.

21. **WRESTLER'S BRIDGE**. Weight supported on toes and head. Rotate in circles to right and left.

22. **SIT UP AND PAW DIRT**. Flat on back with arms extended overhead. Sit up, thrust arms forward and touch toes, knees straight. Return to starting position. Swing legs overhead until feet touch ground behind neck. Dig dirt with running motion of legs, for 15 counts. Return to original position and repeat 12 times.

23. **LEG-BACK STRETCH**. Flat on back with arms bracing shoulders against turn. With knee stiff, raise one leg to perpendicular position and swing it across body until foot touches hand on opposite side, shoulders flat throughout. Repeat 20 times with right, left and both legs (good for low back injuries).

24. **SACRO-ILIAC STRETCH**. Sitting with knees drawn to chest, lock arms around knees and roll back onto shoulders. Continue to roll and tighten grip of arms.

Plus: Stadium steps, quarter eagles, starts, wind sprints, shoulder roll (do slowly), forward roll (do slowly), footwork 1 (wave), side straddle hop, rope skipping.

After each exercise—stationary run (run and shake it out).

RUN—RUN—RUN—RUN—RUN—RUN



This is what happened  
to poor Coach Whirley  
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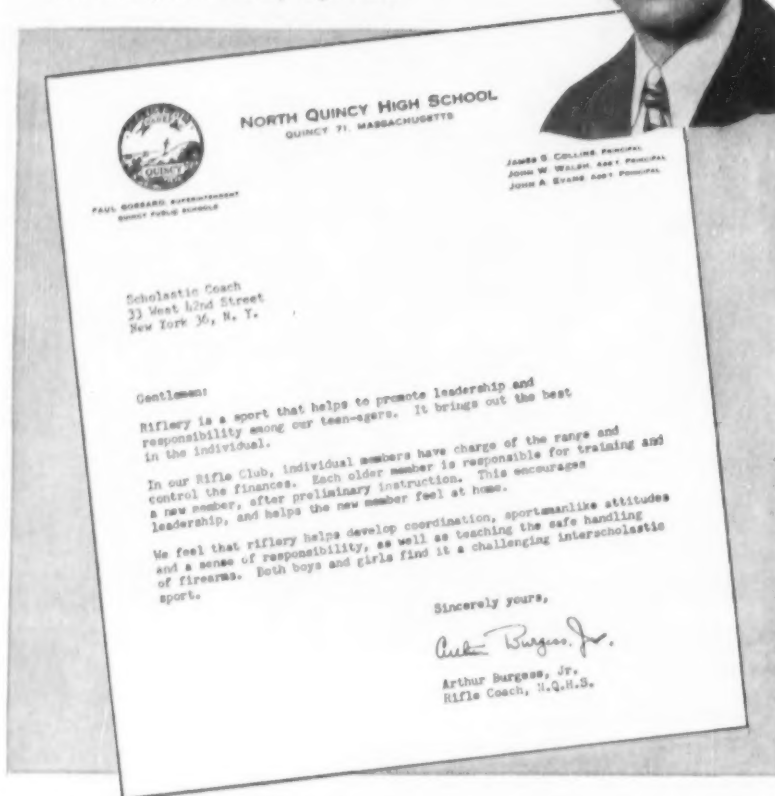
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*Order Early... have it Right and on Time!*

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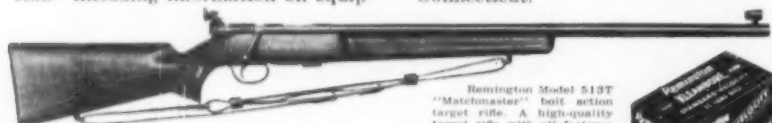
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Rifle Coach, North Quincy High School



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The doctor was a necessary evil to be avoided if possible. The conviction was prevalent that, once the player reached the doctor his days as an athlete were over. Too often this was true, for two pregnant reasons. First, the player reached the doctor as a last resort and long after the ideal treatment could have been instituted. Second, the doctor failed to realize the importance, to that particular individual, of 100% rehabilitation, and tended to belittle his keen desire to return to athletic competition.

In the past, there has been a tendency on the part of the coaching staff to demand that the player continue in spite of injury or be labelled "yellow." The trainer was urged to "tape 'er up" and "run him back in"—often to the detriment of the player, the team, and the score!

More enlightened consideration has revealed that *everyone* is better served by promptly and ably treating the injured player and so obtaining his recovery before he does himself irreparable damage. The successful coach is indeed the protector of his players and seeks to prevent permanent injury of either body or mind.

In the well run athletic program of today, the coach, the trainer, the team physician, and the specialist all combine in one effective working unit designed to maintain the players in optimum physical and mental condition.

The time when the player, coach, trainer, and physician are all working at cross-purposes is rapidly becoming a thing of the past. Athletic injuries are becoming less frequent. The severity of the injury is less. The period of disability is shorter. The degree of recovery is more complete.

We shall examine the factors that tend to implement such an improved situation. The priceless ingredient is the complete confidence and co-operation of coach, trainer, and physician if the program is to succeed. The familiar medical triad, (1) prevention, (2) treatment, (3) rehabilitation is doubly applicable here. The cycle of cooperation and responsibility runs from—

Coach to—  
Trainer to—  
Physician to—  
Specialist to—  
Physician to—  
Trainer to—  
Coach, with complete rehabilitation the goal.

So, we've set the theme. Athletics are important and should be continued. Conditioning is important and will prevent injuries. The injury should be prevented if possible.



Once an injury occurs it should be treated promptly and adequately. Recovery must be complete. 100% rehabilitation must be the goal.

What measures can and should be taken in order to make these goals obtainable?

A college trainer or a high school coach who finds it necessary to handle his own training problems (in addition to his coaching) or the local physician who helps out with the high school program, will find that his duties in this respect are divided into these three fields: (1) Prevention of injuries, (2) Treatment of injuries, and (3) Rehabilitation of the athlete following injury.

At the University of Oklahoma, we spend more time on the prevention of injuries than is commonly believed by the average layman or even by most high school officials. Many people believe that our work deals exclusively with treatment. It should be emphasized that treatment is only a part of our function and probably a less important part.

We know that the more injuries we can prevent, the fewer we'll have to treat and rehabilitate. Since an injured athlete is of no value to his team, his coach, or to himself from an athletic standpoint, one of our greatest concerns must be with prevention of the injury which causes him disability.

The most important phase of prevention of injury is conditioning. This is a major and vital part of our program. Bob Shelton of the U. of Illinois, in a recent address before the Illinois Association for Health, Physical Education, and Recreation, made the following statement, "conditioning is more important than skill, because conditioning helps prevent injuries and the best halfback in the world is of no value sitting on the bench."

The conditioning program for the fall season at Oklahoma begins at the close of the spring football practice (approximately the middle of April). The major portion of this conditioning program must be carried on by the athlete himself. He cannot be expected to do this without proper direction and instruction.

Each boy is given a set of exercises (page 44) which we ask him to use at least three or four times a week until the first of August and daily thereafter until the fall practice begins. He's encouraged to supplement these exercises by jogging, running, endurance, etc. He's also encouraged to maintain at least to some degree his training program by getting plenty of rest, sleep, proper food, avoiding dissipation throughout the summer months.

Futhurmore, each boy is assigned the weight which he's expected to be when he reports for the first day of fall practice. Our players have followed our suggestion to a "T" ("split T," naturally). We actually have had only one boy in the past three years report in appreciably overweight and that was only a matter of four or five pounds.

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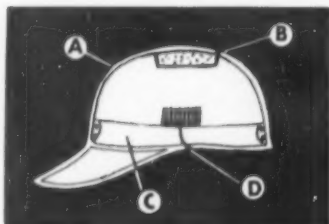


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It's our firm conviction that if the athletes have the desire to be great, they must be, and are, willing to pay the price to help accomplish their goal.

No team is any better than the physical condition of its players. If not in shape an individual player is affected in many ways, to wit: (1) his ability to play, (2) his mental attitude, (3) his determination, (4) his team work, and (5) his spirit. Any, or all of these factors may be affected to the point he is unable to reach his full capacity.

Red Sanders, head football coach at UCLA, recently made the statement that football is 40% ability and 60% physical condition and mental attitude. Tom Harmon, former Michigan All-American and presently a sportscaster, went Red one better on a recent radio show when he stated that football these days is 90% mental and physical preparation.

It all boils down to the axiom, *no team is better than its physical condition*. Your objective must be to get your team, as a whole and as individuals, physically stronger and tougher than your opponent. You must impress on your players that many fail to make the team for no other reason than that they're unwilling to pay the price to get themselves in tiptop physical condition.

A second phase of prevention is good equipment. We believe this to be an absolute necessity for a sound program. Of course, we know that many schools have a limited budget with which to work and that this of necessity must handicap them in the purchasing of quantities of equipment.

Although the budget is limited, we would warn against the purchasing of large quantities of second rate equipment because this means none of your players will be properly protected. We recommend, instead, that you purchase the best, even though your supply may be limited.

Too much emphasis cannot be placed on proper headgear. The modern, lightweight headgear is extremely protective, but does little good if the suspension apparatus isn't properly placed to keep the head from contact with the inside of the headgear.

Once good equipment is supplied, the coach should insist that in order to compete, the players wear the equipment which has been prepared for them. Rushing into the contest without properly placed shoulder pads and protective knee pads is to be condemned.

Further along this same line, it should be noted that it does little good to have the proper equipment available if the boys don't wear it or if it gets out of condition. At least a weekly check should be made of each boy's equipment by some responsible person.

Is the suspension in his headgear too loose? Are his shoulder pads or hip pads broken? Are his pants too large, so that his thigh pads are sliding? How are the cleats on his shoes,

etc? A single loose suspension string in his head gear can mean a severe concussion. The slipping of a thigh pad may result in a "charley horse" which may keep a player out for the rest of the season.

In fielding a team, it's necessary to do a considerable amount of protective taping. Every coach, trainer, or doctor may have his own method. If not, he should qualify himself in a good method, such as illustrated in the accompanying cuts. Although there are many varieties in method, the following principles should apply:

### Rules for Applying Bandage:

1. Be neat, clean, thorough.
2. Use simplest method of application to accomplish the desired result.
3. Start with the limb placed in the position in which it is to remain throughout the wrapping.
4. Anchor the bandage well, preferably at an angle to the wrap.
5. Start at the lower part of the limb and bandage toward the body.
6. Bandage snugly but not tight enough to be constrictive.

### Rules for Applying Adhesive Tape:

1. Shave the part carefully and apply benzoin or some similar material to the skin.
2. Select the size of tape that best fits the contour of the body, usually smaller size, particularly for the ankle 1" or 1½".
3. Basket-weave the tape for additional strength at the stress lines.
4. You'll find the tape will tangle less if you tape directly from the roll.
5. Be sure the tape is applied smoothly with no wrinkles, since wrinkles cause blistering of the skin beneath.
6. For best support, tape directly to the skin rather than over gauze or socks.
7. Avoid constrictive circular taping.
8. Replace tape frequently. Don't leave it on over a few days at a time. (In event of tape rash or tender skin, some quick drying adherent may be used. Rash may be treated by calamine lotion or other similar material. If the rash persists, it may be necessary to tape over the dressing although this isn't as satisfactory from the standpoint of support.)

### FREE GOLF CHART

AN extremely handsome and valuable series of photo golf "lessons" are available free of charge from The MacGregor Co. of Cincinnati 32, Ohio.

The series consists of five large charts showing the various shots as demonstrated by six crack pros—Bob Toski, Louise Suggs, Toney Penna, George Bayer, Doug Ford, and Lew Worsham.

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## Straight Line Spread

(Continued from page 11)

guards, and the trappers (wingbacks) check or trap the gappers on the strong side. On the weak side, the Straight Line Offensive principles apply without notation for the linemen or backs.

Diag. 6 shows the R-7-Cup Pass.

1. The "vertical freeze" with the "7-cup flare" pass protection was developed to provide long and safe protection for the passer. This is necessary to run some of the deep "straight line colors chart" pass operations. An example is the "right end red," a play used to pass behind a safety in a "circle defense" who comes up fast to fill the center hold.

2. The above play contains a pattern to flood the safety while freezing the halfbacks with the ends and freezing the linebackers with a fullback dive. With both wingbacks and the fullback going into the line, the linebackers must watch for a delayed quarterback sneak behind the blocking of the center and the fullback and behind the apex of the wedge of the two wingbacks.

3. The right wingback bumps the defensive guard opposite him to keep the latter from penetrating toward the retreating quarterback. While this isn't necessary, it makes the blocks of the fullback and the center more deceptive and effective.

Diag. 7 outlines the 5-Beam Flood—Vertical Freeze—7 Cup Pass Protection.

1. The strong-side flood pass is effective against all circle defenses.

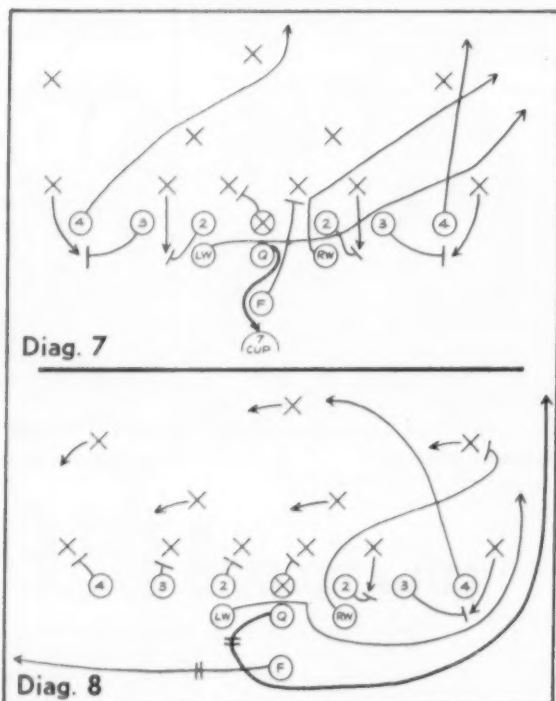
2. The left wingback is a trapper for quarterback protection before becoming the fourth-man-out pass receiver.

3. The rollout to the left with the left guard and tackle as blockers offers a real threat. The flood on one side and a rollout on the other presents a real problem to the opponents' defensive-containing alignment.

4. The left end will sometimes get behind the safety in some circle defenses. However, this will be unlikely when defensive safeties play deeper.

Diag. 8 shows the Rock and Rollout.

1. This rollout is run opposite to the side of the fake.





2. The "rock," the fullback's lateral freeze and quarterback fake pitchout, the fade to passing position, and the straight blocking on the weak side all make this Rock and Rollout run or pass very effective.

3. If the safety is faked out of position and the right end is open for the long pass, this option should be selected to save the weakside rollout for further use.

4. The three plays—the pitchout, weakside rollout, and rock and keep—with their effective trap and check, offering the quarterback protection from a spread, gives the Straight Line Formation a real threat.

It must be realized that many of the other operations, such as the belly series, the ride and rollout, and the slants, are all possibilities from the Straight Line Formation.

## "Here Below"

(Continued from page 5)

line blocking, and the reversion to the ground game and "ball-control" football? All of it is inherited from the football of Warner and Sutherland.

That's one of the marvels of our football innovators. Though eternally tinkering, changing, inventing, adapting, they'll always hang on or come back to the time-tested verities of football life.

**O**RDINARILY, our nose would be bleeding for the pro football tycoons. They've just had their sport ruled as "interstate business," making it subject to the nation's anti-trust laws. And that could spell m-u-r-d-e-r to their operation, what with its exceedingly vulnerable reserve clause and player draft.

But it's tough dredging up sympathy for the magnates. Several aspects of their operation remain downright feudal. Their pre-season training policy particularly smacks of avarice and callousness. Imagine bringing 50 or more players into camp and paying them neither for training nor for playing five or six exhibition games! What makes this so incredible is that the exhibitions draw hundreds of thousands of dollars.

The unfairness of this practice is almost indecent. The youthful coolies are brought in for training, used as cannon fodder during the exhibitions, and then cut adrift once the season starts. This is the big leagues?

The Supreme Court decision will, we believe, work out for the best. It should eventually cover pro baseball, hockey, and basketball (now quivering in ostrich holes on the sidelines), making for a fairer shake all around.



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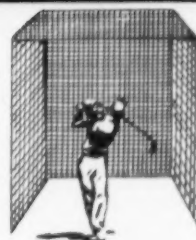
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# COACHES' CORNER



Please send all contributions to this column to Scholastic Coach, Coaches' Corner Dept., 33 West 42 St., New York 36, N. Y.

**S**EVERAL years ago, Lefty Gomez and a buddy were driving to Idaho Falls. They turned the radio on to the Game of the Day and discovered that Luis Aloma was pitching against the Yankees in the Stadium.

"Well, what do you know!" remarked Gomez. "I had that Aloma with me in South America, and he didn't even know how to stand on the mound. And now he's pitching in the Yankee Stadium before a capacity crowd."

The boys drove on for a while. As they hit some mountainous country, the station began to fade a little and another station with a hillbilly program came in. In a short time, the travelers were hearing both stations with equal clarity.

Suddenly Gomez exclaimed, "That's the most remarkable thing I ever heard!"

His companion was puzzled. "What's so remarkable about that?"

"You fool!" Gomez exploded. "Three years ago, Aloma couldn't stand on the rubber. And now he's pitching in Yankee Stadium before a record crowd and shutting out the Yankees with one hand and playing the banjo with the other!"

Charlie Dressen picked up the phone and called his boss, "Mr. Griffith," he said excitedly, "I know where I can lay my hands on a fine young ball player for \$25,000."

The Washington president, whose love for \$ is one of the great romances in baseball history, replied, "Where you calling from?"

Charlie answered, "Cleveland, we're playing here."

"Oh," said Griffith, terminating the conversation, "I thought you were calling from an insane asylum."

An old pitcher persuaded Rip Collins, the great ex-big league slugger, to come out and make a talk at a local banquet. En route to the hall, the

pitcher implored Rip not to make him look bad before the home folks. "They think I was a great pitcher and I wish you wouldn't do anything to spoil their illusion." Naturally, Rip agreed.

So the pitcher got up and introduced Rip in this fashion: "I want you to meet Rip Collins, one of the greatest hitters that ever came up to the big leagues. But he never got a hit off me in his life."

Though stunned for a moment, Rip still got his bat around in time. "That's

absolutely true," he remarked, after getting to his feet. "You see, I used to bat fifth and by the time I came up, our friend here was already in the shower."

A couple of movie tycoons decided to take up golf. They purchased all the essential equipment and had their chauffeurs drop them at the nearby country club. There they were informed that they couldn't play that afternoon.

"Why not?" they demanded indignantly.

"Because," the starter informed them, "there are no caddies."

The producers looked at each other for a moment. Then one said, "So who cares? For one afternoon we'll take a Buick."

With the opening day of the baseball season just 24 hours away, the office boy applied for a day off.

"What is it this time?" snapped the office manager. "You've asked time off for your grandfather's funeral four times already."

"Today," replied the boy, "my grandmother's getting married again."

The coach was applying for a raise. "I've been with you 25 years," he told the athletic board, "and I've never asked you for a raise before."

"That," retorted the chairman of the

## WHAT IS A COACH?

By Faith Miller, Victor, N. Y.

**A** COACH is many things to many people. To the little ones in school, he's a giant—be he 5' 6" or 6' 5". He's the source of endless games, giggles and consolation.

To the older students, he is saint or sinner—depending on whether or not they made the team, warmed the bench or were assigned to put away various equipment.

To his fellow teachers, he's the superstitious guy who wears the same pair of socks to each game, is moodily concerned with the marks of his athletes, and who never tires of discussing the pros and cons of current sports events.

His principal and the Board of Education sometimes think that he eats three athletic equipment meals a day. They marvel at his requisition sheets and his capacity for long hours.

To the townspeople, a coach is a doddering idiot, or a good guy, or a real solid coach—it all depends on the outcome of the last game.

One saving grace is his! He can always be counted on to lend a hand in planning activities for the annual picnic, help set up the Little League, or make a few impromptu remarks when a guest speaker has been detained.

To the family who loves him, win, lose, or draw, he is the Dad who will always put aside his scoring chart or *Scholastic Coach* to listen to a problem or give a word of praise. He asks but one thing—treat him kindly the morning after his boys got walloped 65-39.

To me, he's the wearer of the most onery outfit to iron ever invented—the gym instructors' pants with the sewn-in seam that never matches the one I try to put in. He uses up more clean T-shirts, athletic socks, and various other necessities of his trade than a Chinese laundryman could put up in a year. Coaches should be sudsidized by a soap company.

He is a wonderful man, doing a job that's important to youngsters everywhere, and doing it well—my HUSBAND.

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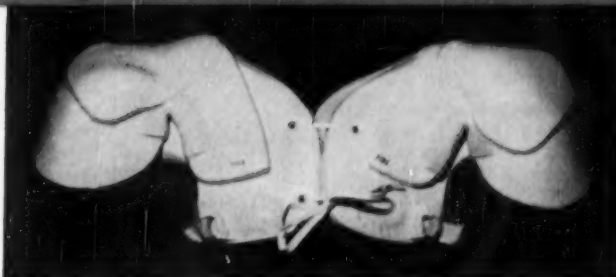
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board, "is why you've been coaching here for 25 years."

During one of his basketball games last season, Coach George Hamric of Caledonia, Ohio, noticed an opponent face-guarding one of his players. Hamric called time and beckoned to one of the officials.

"What about that face-guarding?" he demanded.

"You mean the one down at that end?" said the ref, pointing to the opposite end of the floor.

"Yes, that's the one," snapped Hamric.

"I never saw it," replied the ref.

How good is this Hank Aaron? Tremendous, says his manager, Fred Haney. "I once gave him the hit sign with 3 and 0 and he took the pitch right down the middle. On the next pitch he walked, and I met him at first base.

"Henry, I said, 'what was the matter with that 3-0 pitch?'"

"Henry answered, 'Well, he just took a little bit off it, and when I'm hittin' 3 and 0 I want somethin' on it, not off it.'"

Jocho Munch, the famous minor league catcher, was in a terrible batting slump when his club booked an exhibition game with a nearby insane asylum. In one of the early innings, one of the inmates jumped out of the stands, set up near the first-base line, made nine imaginary pitches, and returned to his seat. The fellow repeated his performance for three straight innings.

Jocho turned to one of the attendants and asked, "What's that guy think he's doing?"

The attendant explained, "He imagines he's a pitcher who's pitching a no-hit game."

"If I don't get a hit in this game," replied Jocho, "he'll have a catcher tomorrow."

He was one of those guys who couldn't pick a winner. If he bet on the favorite, the favorite lost. If he bet on the underdog, the favorite won. He just didn't have the touch. He was the original ill-starred, unlucky stiff.

One day his buddy—a big-time operator really in the know—approached him. "Sam," he said, "I got two young fighters looking for managers. They can't miss making a million bucks. Give me 10 G's and take your pick. One guy's name is Rocky Marciano. The other's is Tiger Blatz." Sam forked over the 10 G's and chose—Tiger Blatz.

A couple of years later he again ran into his big-operator pal. "Sam," the fellow said, "I got two young horses. Either one is sure to make a pile. Give me 20 G's and you can have your pick. One is Nashua, the other is Slop Bucket." Sam dug up the 20 G's and picked—Slop Bucket.

Several years later, Sam was down to his last 10 G's when he again ran into his buddy. "Sam," his pal enthused, "two young ball-players are



looking for personal agents. Give me 10 G's and I'll see that you get the job. Take your pick—one is Joe DiMaggio, the other is Stinky Grumble." Sam dug up the dough and picked—Stinky.

After Stinky was sent back to Peoria, Sam flipped his wig. He decided to go to Hawaii to forget. He went to the nearest air terminal and asked for a ticket to Hawaii. The young lady replied: "Sir, we have two planes leaving today. One is a two-engine job, the other is a four-engine plane. You can have your pick."

"What's the difference?" said Sam. "I'll take the two-engine job." In the middle of the Pacific, the motor started sputtering and suddenly the plane started down. Sam rushed up front. "Mister," he screamed to the pilot, "gimme a parachute!"

The pilot shook his head sadly. "I have just two. One is okay, but the other is punctured. I'll give you your pick." Sam grabbed the one closer to him, strapped it on his back, and jumped. Down and down he went. The parachute refused to open. Just as he was about to hit the water, Sam turned his eyes heaven-ward and moaned:

"St. Francis, please save me!"

No sooner were the words out of his mouth, when a ghostly hand emerged from the deep and caught Sam just before he went under. Then a spectral voice was heard:

"St. Francis of Xavier or St. Francis of Assisi?"

*Don Newcombe* is one of those pitchers who's always complaining about something—real or fancied. During one spell under Manager Burt Shotton, he kept insisting that his arm hurt.

"It's all in your imagination," Shotton grunted.

A day or two later, Shotton told Newcombe to start warming up. Big Newk took a couple of pitches and winced with pain.

"My imagination is hurting again," he told Burt.

*When Jack Tighe*, new Detroit pilot, was managing the Flint club, the league prexy was Tom Halligan, a bowling alley tycoon. Tighe once became embroiled with one of the umpires, and blew his stack.

"Mister," he snapped, "I know you're working for the president of this league. But he's got you in the wrong job. You should be looking at a different kind of strike . . . and setting up pins for him!"

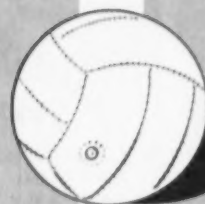
*The fabulous Smead Jolley* may not have been much of a fielder, but he certainly could hit. At that, he didn't know anything about the science of hitting. He just swatted the ball by instinct.

A rookie once approached him and asked, "When I hit, Mr. Jolley, should I place the left foot closer to the plate or is it better to keep both feet even?"

Smead scratched his head. "Look, kid, when you go to the plate, never be superstitious."

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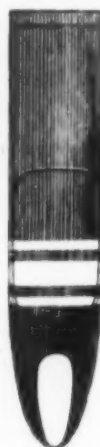
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## Mental Aspects of Batting

(Continued from page 30)

kept in a slightly crouched stance.

In the push bunt, the arms are fully extended and the ball is pushed toward the opposite field.

In either case, the bunter should actually be running toward first base by the time bat meets ball.

A right-handed batter can either push the ball toward first or drag it down the third-base line. A left-hander can push toward third or drag down first.

A bunt directed toward third base should roll along the base line; the bunt toward first should be aimed at a spot between the first and second basemen just out of the pitcher's reach.

**The Fake Bunt:** A rarely used but rather effective variation of the sacrifice is the fake bunt. In this play, the batter squares around as if to bunt, then hits the ball with a fairly full swing.

The idea is to lure the shortstop to second base to cover against the runner and the second baseman to first base to cover on the batter. The ball is then hit to one of the vacated spots, usually toward shortstop by a right-hand batter and toward second by a left-hander.

If properly executed, this play requires no more than an ordinary ground ball in the general direction of the vacant spot to be successful. It's particularly effective when worked with men on first and second and the sacrifice in order.

Still another variation of the fake bunt is the one in which the batter squares around to lure the third baseman into charging the plate, then "rams the ball down his throat."

Both of these plays must be practiced a lot to attain proficiency. Once perfected, they can be turned into devastating offensive weapons.

### AFTERTHOUGHTS ON BATTING

To a great extent, batting tactics revolve around the count on the hitter. A count of two strikes, regardless of the number of balls, should be the chief determinant in the batter's basic strategy. When the count reaches two strikes, the batter must concede something to the pitcher. He must then "guard the plate" and concentrate solely on meeting the ball squarely, forgetting his long ball swing until the next time at bat.



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\*Reg. U.S. Patent Office

When the count on the batter shows less than two strikes, he should take any pitch that's difficult to hit or has fooled him.

A good hitter will almost invariably feel that he has something extra which he hasn't put into his swing. Ted Williams, possibly the greatest of all hitters, claims that the ideal swing is one which includes about 85% usage of the hips, shoulders, and arms, and 100% plus of the hands and wrists.

If all of the fundamentals of batting could be reduced to the barest minimum, there would remain two basic principles that would far overshadow all of the others. The first of these is to "lay off" bad balls. Every hitter should learn his own strike zone and try to swing only at pitches in it.

To cite Ted Williams once more—his exhaustive study of the art of hitting has shown that the batter who swings at pitches only two inches outside of the rectangular box-like figure made by his strike zone, enlarges that strike zone by 37% in total area, giving the pitcher just that much greater target space at which to shoot. Furthermore, it must always be borne in mind that a bad ball is much more difficult to hit solidly than a pitch in the strike zone.

The second of the two main fundamentals is the ancient adage, "Keep your eye on the ball." The value of that tried, true, and almost too-obvious maxim cannot be overestimated. Even big leaguers must be reminded to follow the ball right to the bat.

The tendency to turn the head as the arms and body come through on the swing may be overpowering, but it is ruinous to successful hitting. Meeting a rapidly moving ball solidly is all but impossible if the eyes aren't focused directly on it at the moment of impact.

If this critique can make but one contribution to players who would be better hitters, it is the basic principle of batting technique: "Follow the ball all the way to the bat."

**Correction:** In last month's installment, the author accidentally goofed in stating that "As the stride is taken, the weight should be shifted forward." The sentence should have read, "AFTER the stride is taken, the weight is shifted forward." This split-second pause is one of the most important elements in batting. It's then that the vital last instant adjustments are made. The author begs forgiveness for this heinous blooper, and hopes all you coaches will refer back to the passage in question.

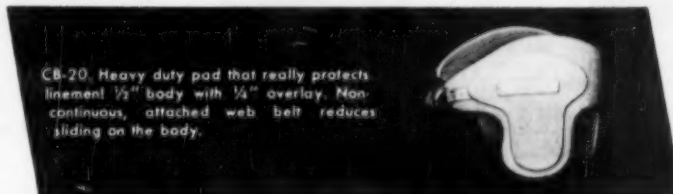


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## Outfield Strategy

(Continued from page 18)

cates where the outfielder should play. The angle the wall forms with the ground, the height of the fence, and the material it's made of will determine how hard the ball will rebound off the wall, enabling the outfielder to estimate the distance he should stand from the wall.

Once the ball has been retrieved, the outfielder should turn in the direction opposite his throwing arm. This permits him to save at least one step in making his throw.

Infielders can apply these techniques on foul pops or when retrieving overthrows.

Once in a while, an alert outfielder will deliberately refuse to catch a foul fly. This occurs when a vital potential run is perched on third base with less than two outs, and the foul fly is long enough to permit the runner to score. It's better to allow the ball to fall untouched, keeping alive the possibility of retiring the batter and the side without the scoring of this crucial run.

The "shoestring" catch represents

an element of daring in outfield play. A host of factors enter into the advisability of attempting the catch. These factors include: the score, inning, number of men on base and their speed, number of outs, the ability of the fielder, and the ability of the next batter.

When the game winning run is on second or third base, the outfielder must attempt the catch, of course.

The catch should also be attempted whenever the fielding team is leading by one run, runners are on first and third, and no one is out. Allowing the ball to fall safely will score the tying run and place the potential winning run in scoring position, possibly on third. Catching the ball may prevent the runner on third from scoring, keep the potential leading run on first, and by so doing maintain the inning-ending doubleplay situation.

Since permitting the runner on first to advance to third with none out is worse than his attaining second, the *right* fielder should definitely attempt to make the catch, the *center* almost definitely should try, and the *left* fielder might refrain if the succeeding batters are poor hitters.

The risk here is a missed attempt which will enable the runner to score from first. This risk is worthwhile, since a hit will place the runner in a position from which he's very likely to score on a succeeding play.

With one or two outs in this situation, the catch shouldn't be tried, since a double play or any kind of an out will end the inning. Missing the "shoestring" catch would not only destroy the potential force-out or double-play possibility, but may allow the potential leading run to score or reach third base.



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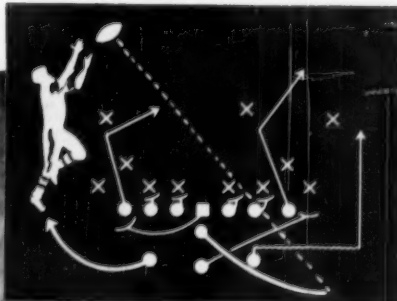
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week and profit from his workouts. About two weeks before the competitive season, he should cut down his workouts to three or four a week. During the competitive season, he can jump two to four times a week. If he works out often or hard, he should allow himself a few days rest between his last practice and competition.

Most coaches will agree that there are very few jumpers whose form cannot be improved appreciably. However, some coaches feel that the added jumping will detract from the boy's spring and nullify whatever gain there might be due to a more efficient style.

## High Jumping Practice Problems

(Continued from page 13)

### NUMBER OF PRACTICE JUMPS

Athletes differ physically and psychologically. Obviously some can stand longer practices than others. Except for rare cases, however, most jumpers can be expected to handle a workout which includes 20-40 jumps, counting warm-ups, and not be stiff or springless for the next day's workout. This is a pre-season workout. During the competitive

season, I'd like my athletes to take about 15-20 jumps.

In the pre-season, I'd let a boy take as many jumps as he wishes, as long as he meets the minimum. In the competitive season, I'd insist that he stay within the limits I've prescribed.

### FORM AND HEIGHT

In discussions relating to this event, one often hears the phrase "form vs. height" (a very misleading conception). A better phrase to keep in mind is form *and* height. In practice, these two aspects are inseparable.

Working solely for height would probably result in the jumper's not learning the style his coach has planned for him. It's also very discouraging for a jumper to be working a height at which he continually misses.

On the other hand, to work only for form at low heights might result in an inability to properly time the greater heights. It tends to cause the jumper to rely almost solely on his layout, to the partial exclusion of a vigorous spring and lead leg. This is particularly true of tall jumpers who can rise on their toes, barely clearing the ground, and stick head and chest over the bar and pull the rest of the body over up to heights of 5-6 and 5-7.

I think that a jumper should work at heights which necessitate his springing vigorously for successful clearance. The sole exception to this rule should be the first few weeks when the jumper is first learning his form.

If he's a 5-6 jumper, he should work from 5-2 to 5-4 for form. If he's a 6-0 jumper, he should work for form at about 5-8 or 5-9.

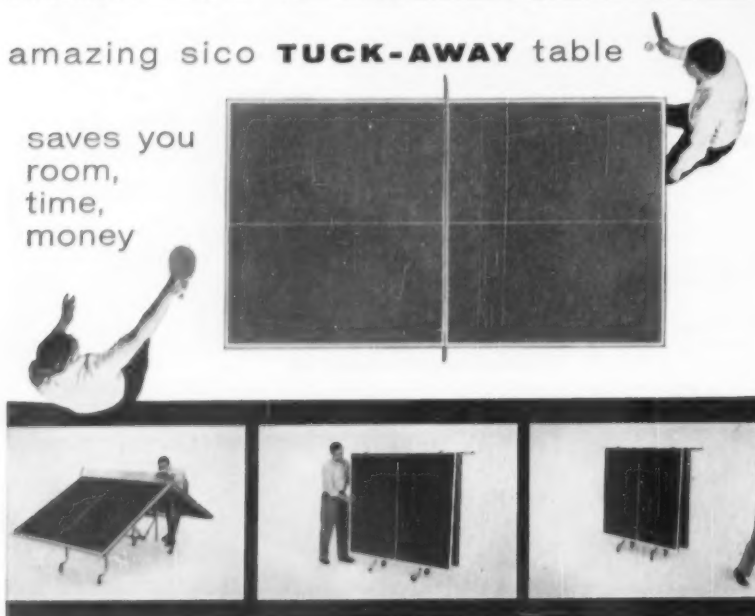
A problem that seems to beset many jumpers (mostly tall ones) is bar fear. Some boys look wonderful at 5-8. They seem to clear it by 4-5 inches. Yet when the bar goes up to 5-10, they don't even come close.

Generally speaking, 5-8 is about the eye level of most jumpers. The bar at this height doesn't look high. However, the next few heights have the effect of making the jumper look up sharply and the bar appears higher.

The author can remember a jumper of some years ago who cleared 6-7 with ridiculous ease. I also saw him clear 6-8 and 6-8½ three or four times with daylight between

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his body and the bar. Yet some of the worst jumps I've ever seen occurred when this same jumper tried 6-9 or 10. It seemed that whenever there was any appreciable space over his head he became very disturbed by it.

To correct this fear, the athlete should, on the day he works for height, take about 4-5 jumps at a height 3-5 inches higher than his best previous height.

#### SHOWBOATING

Showboating is a habit that plagues many high school jumpers. Fortunately, it's not seen to any great extent in college or AAU meets.

It takes many forms. Sometimes it's a refusal to doff the heavy clothes. Sometimes it's a refusal to jump at the lower heights, and other times it's a walking approach to all but the last few heights. The showboater is either trying to use a bit of psychology on his opponents or he's just showing off.

None of these stunts usually bothers other jumpers. What it actually may lead to is the use of one style for low heights and another for the higher, which has a tendency to confuse the jumper. The change from a walking to a sprinting approach is an extremely difficult one to make, and it's doubtful whether a jumper who's used to moving slow can make the switch effectively.

The coach should once again impress the jumper with the fact that he should jump in practice the way he'd like to jump in a meet. He should insist that the jumper remove his sweatsuit about 6 to 8 inches under his maximum in a meet.

It's stupid to miss a height and have to waste energy on an extra jump because of showing off. In very cold weather, however, the coach can make an exception to this rule.

#### COACHING GIMMICKS

One of the coach's most important problems is conveying ideas and trying to get the jumper to translate them into action. A good example of this is the problem of the back lean. How can you get the jumper into this position at the takeoff? To tell him to lean back on the last step confuses and inhibits him. It's much more effective to tell him to make his last two steps longer.

In the matter of laying out too soon, I use a little gimmick which helps the jumper in his thinking. I want all my jumpers to think of the jump as essentially a lift up and an escape from the bar.

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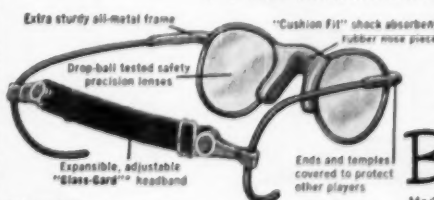
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Mental approach is very important. I tell my jumpers that they must not run one part of the jump into the other. They must think of each as separate. The jumper often asks me, "Won't this type of thinking tend to make the jump jerky?"

I pretend to be angry and exclaim petulantly that we're not ski jumping and no premium is placed on the esthetics of the jump. If he retorts that most champions look smooth, I tell him that it's because they've done the movement so many times and that they're actually trying to keep the lift and layout as sharply defined as they can.

I use any idea I can get across to the jumper. For example: "Imagine that you're a door lying horizontal with the hinges on the far side away from the bar and you're going to try to open up away from the bar."

"Imagine that you have a steel bar right through your head."

"Imagine that your head is the ball in a ball-and-swivel joint."

"Try to get yourself into the shape of a letter 'A' with your hips at the high point and your tucking leg as the cross line on the letter" (Western).

"Try to stand yourself upside down on your head over the bar."

"Don't think, 'I'm going drop my head down.' Think, 'I'm going to get my legs up.'"

The boy gets the picture of what I want and it becomes easier for him to feel what he should be doing.

Beginning jumpers often remark that certain phases of their jump don't feel comfortable or right. Don't give up on this point if you feel that it's one that the jumper should learn.

Don't let your jumper's form be determined 100% by caprice or inclination. Experiment a little if the athlete seems unable to carry out your instructions. For instance, I find that boys who use a very fast approach hardly ever are able to get a good straight and hard lead leg. They may need a few practice sessions on this phase of jumping or you may slow down the approach a little. If, after much work, the jumper can't learn to do what you want, then let him do what seems more natural to him.

In conclusion, let me just remind you of my two cardinal principles of jumping:

1. The best form in the world is no good on the ground.
2. I've never seen a really efficient layout where the jumper's hips and/or legs didn't go higher than his head—whether it was the roll straddle or the dive straddle or any of the variations of the Western.



## Protect Your Pitcher's Poise

(Continued from page 9)

jumping teammate. He tries to be in motion toward the next base when the pitch is made and thus have no inertia to overcome. The counter-measure is for the pitcher to stay in his set position longer. The runner then is forced to stop; for, if he keeps walking, he's an easy pickoff victim. The rule is never to give the runner a moving start.

**The Premature Steal:** Against a green pitcher, a runner often can start while the pitcher is still in the set position, causing the inexperienced man to balk or throw hurriedly to the plate. The defense is to step back off the rubber and run toward the runner until he's definitely committed to one base. A premature throw to the base ahead will find the runner returning safely to the previous base.

**Fake Fall With Runners on First and Third:** This is a real "rattler" and is especially effective against a left-hander, since his back is to third base. In this tactic, the man on first waits until the pitcher is in set position. Then, starting for second, he falls to one knee. This is a trap designed to make the pitcher

throw to first, meanwhile forgetting the man on third who's dashing for the plate.

The defensive measure is to step off the rubber and quickly check the man on third before throwing to first. A faked throw to first will often start the man on third and make him an easy victim. But the pitcher must step off the rubber to protect against a balk.

**Batter Who Tries to Steal Sign From Catcher:** He's a rare fellow but a dangerous one, just as is the guess hitter who guesses right. This batter shoots covert glances at the catcher, trying to see the signal. A quick pitch will discourage him in a hurry. Fire a fast one down the middle while he's peeking and he'll have frightening visions of what might have happened if the ball had been high and inside.

**Suicide Squeeze:** As opposed to the option or safety squeeze, the runner breaks from third with the pitch, depending on the hitter to put the ball on the ground. Since almost any bunt is adequate, the pitcher must prevent it by throwing just above the head of a right-handed

hitter or making an outside pitchout (way out) to a left-handed batter. The pitch over the righty's head is harmless. The dangerous pitch is lower, aimed at the hitter.

**Sacrifice Bunt:** There's no guaranteed measure against this of course, but the pitcher must remember that a high fast ball is generally the most difficult pitch to bunt.

The foregoing are offensive measures which have definite counter-measures. But they don't represent the entire threat to a pitcher's poise by any means.

1. Some pitchers get in trouble because they don't know the rules. They don't know, for example, that a throw to second and third can be bluffed.

2. They aren't accomplished in stepping back off the rubber to avoid balks. Not knowing the rules they can be rattled by shouts of "balk" or "illegal" from the coaching lines.

3. They don't break for first on all balls hit to their left and arrive late on a pitcher-covers-first play.

4. They don't get together with teammates on play calls. They don't know when and where to back up.

These are all things which can be taught and, having been taught, pay off in fewer blow-ups.

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**T**HIS backhand sequence of the world's No. 1 amateur was set up exclusively for *Scholastic Coach* at Forest Hills several years ago. The younger Lew had by then fully developed his stroke characteristics.

The series illustrates his running low backhand. Though typical of Hoad, it may not serve as a model for others. It has features which only a player with excellent coordination and reflexes, a good eye, and a powerful physical build can handle.

In NO. 1, Hoad is running for the ball easily and gracefully. He's a great court coverer who doesn't appear to labor to reach the ball—a characteristic of thin, lithe players rather than those of heavily muscled build.

The racket is cradled nicely in his left hand just below the throat, but the head is held quite high. This is an indication of the up-and-down, wristy action which Hoad has on all ground strokes—high wind-up, lower hit, high follow-through.

Picture NO. 2 shows Hoad reaching the ball in plenty of time to stop and make his hit with planted feet—

another Hoad characteristic. The wind-up is progressing, with the racket head coming up even farther and the elbow bent and held close to the body. These features cannot be recommended for general instruction. Don Budge, for example, insists that the backhand wind-up be at or below ball-level.

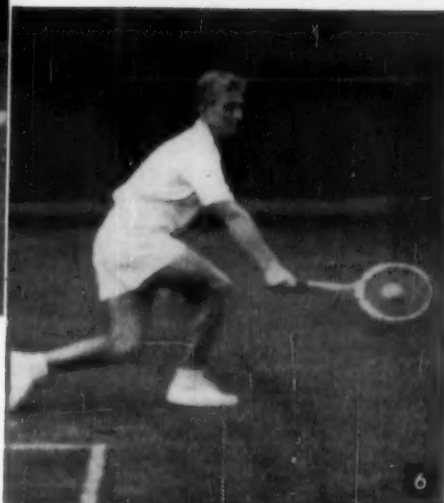
Hoad has taken his last step in NO. 3 and is just about to plant his right foot in the proper position for the stroke. The vertical racket head is apparent behind him.

Hoad's footwork is excellent throughout this series. Surprisingly for a volleyer who so often has to make quick reflex shots, Hoad prefers to stand with a pronounced sideways or closed stance off both his forehand and backhand from the ground. This is beautifully illustrated in NO. 4, which shows Lew with body firmly planted and legs parallel to the baseline for his wide backhand shot.

The racket head has come down since the wind-up has been completed, and the forward stroke has begun. This picture, taken by itself, is almost letter-perfect, save for the fact that his racket face is open. Knowl-

## THE HOAD BACKHAND

*The world's top amateur has an individual style highlighted  
by an up-and-down wristy action and a pronounced sideways stance*



edge of the whole sequence is necessary for a critical evaluation of any stroke.

Picture NO. 5 has several interesting points. Hoad's excellent body position is immediately apparent. He is down to the ball by virtue of pronounced knee bend, and his weight is swinging forward properly. The extreme character of the closed stance will be recognized more readily in relationship to the later pictures, which show him hitting cross-court! The musculature of this teen-ager is remarkable. Only Gene Mako had a similar forearm development at that age.

This shot also affords a good view of Hoad's grip, looking down the butt of the handle. The racket is actually held slightly toward the forehand side from the true Continental backhand. This feature should not be imitated, since only a few superb players have ever been able to use it successfully. The major examples are Pancho Gonzales and Hoad.

While these great players have been able to master a shot with this grip, it has the fundamental disadvantage of leaving the racket face open, i.e., pointed upwards, when the arm and racket are held out natural-

*(Concluded on page 75)*



**By BILLY TALBERT**

*Captain, U. S. Davis Cup Team  
Contributor, World Tennis Magazine*

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## COACHING SCHOOL DIRECTORY

Following is an up-to-the-minute picture of the Coaching School scene. Unless otherwise indicated, the directors may be reached at the address given for their school. Next month Scholastic Coach will present a more extensive directory.

**ADELPHI COLLEGE**—Garden City, Long Island, N. Y. Aug. 5-7. Directors, George Faherty (Adelphi College) and John Sipos, Huntington (N. Y.) H. S. Courses: Basketball. Staff: Bucky O'Connor, Ken Norton, others. Tuition: \$15 (includes room and notes). See adv. on page 70.

**ALL-AMERICAN CLINIC**—Bemidji, Minn. June 17-19. Directors, K. E. Wilson and H. J. Erickson. Courses: Football, Basketball, Officiating. Staff: Forest Evashevski, Paul Bryant, Hank Iba, Bill Strannigan, others. Tuition: \$15. See adv. on page 66.

**ARIZONA COACHES ASSN.**—Flagstaff, Ariz. Aug. 19-24. Director, Joe M. Garcia, Box 61, Litchfield Park, Ariz. Courses: Football, Basketball, Track, Baseball, Training, others. Staff: Darrell Royal, Bucky O'Connor, others. Tuition: \$17.50 (plus \$17 room and board).

**CALIFORNIA WORKSHOP**—San Luis Obispo, Cal. Aug. 5-16. Director, J. B. Haralson, 2000—24th St., Bakersfield, Cal. Courses: Football, Basketball, Track, Baseball, others. Staff: Chuck Taylor, Pete Newell, Jess Mortensen, Rod Dedeaux, others. Tuition: \$10, one week; \$20, two.

**COLBY COLLEGE**—Waterville, Me. June 19-21. Director, Bill Millett, 16 Dalton St., Waterville, Me. Courses: Football, Basketball. Staff: Harry Arlanson, Henry Plasse, Ed Diddle. Tuition: \$20.

**COLORADO UNIV.**—Boulder, Colo. June 17-21. Director, Harry Carlson. Courses: Football, Basketball, Track, Baseball, Training. Staff: John Michelosen, Dal Ward, Sox Walseth, Jerry Bush, Frank Potts, Frank Prentup, others. Tuition: \$10. See adv. on page 70.

**CONNECTICUT UNIV.**—Storrs, Conn. Aug. 13-15. Director, J. Orlean Christian. Courses: Football, Basketball. Staff: Jack Curtice, Ed Hickey, others. Tuition: \$10 (meals a la carte, rooms \$3.50 per night). See adv. on page 71.

**EASTERN PENNA. COACHES ASSN.**—East Stroudsburg, Pa. June 17-20. Director, Marty Baldwin, Box 205, East Stroudsburg, Pa. Courses: Football, Basketball, Training. Staff: Bowden Wyatt, Ben Schwartzwalder, Paul Dietzel, Frank Reagan, Clair Bee, Birney Crum, Eddie Zanfrini, others. Tuition: \$45 (includes room, board, golf). See adv. on page 66.

3rd Annual

## All-American Coaching Clinic

June 17-19 Bemidji, Minn.

in heart of Northern Minnesota's famous Vacationland. Bring wife and family for a grand vacation!

### FOOTBALL

**FOREST EVASHEVSKI**  
Iowa's Coach of the Year

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Oklahoma A&M's Hoop Genius

### BILL STRANNIGAN

Iowa State's Big 7 Powerhouse

### OFFICIATING CLINIC

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For reservations, accommodations, write

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Eastern Pennsylvania  
Scholastic Coaches Assn.

## 14th Annual Clinic

STATE TEACHERS COLLEGE  
EAST STROUDSBURG, PA.

June 17-18-19-20

### FOOTBALL

BOWDEN WYATT, Tennessee  
BEN SCHWARTZWALDER, Syracuse  
PAUL DIETZEL, L.S.U.  
FRANK REAGAN, Villanova  
JOE COVIELLO, West New York Hi,  
New Jersey  
AL ERDOSY, Northampton Hi, Pa.

### BASKETBALL

CLAIR BEE, N. Y. Military Academy  
BIRNEY CRUM, Muhlenberg

### TRAINING

EDDIE ZANFRINI, Princeton

Fee: \$45

Includes Room, Board, Banquet,  
Tuition, Free Golf

For further information, write

**MARTY BALDWIN**  
CLINIC DIRECTOR

BOX 205, EAST STROUDSBURG, PA.



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The only type thigh pad that transfers shock laterally to the direction of impact. Light weight, non slip, life time pad of quality makes "SHOCKLESS" the top choice of teams at all levels.

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- OHIO STATE U.
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- U. WISCONSIN
- COLUMBIA U.
- OKLAHOMA U.
- NOTRE DAME U.
- GEORGIA U.
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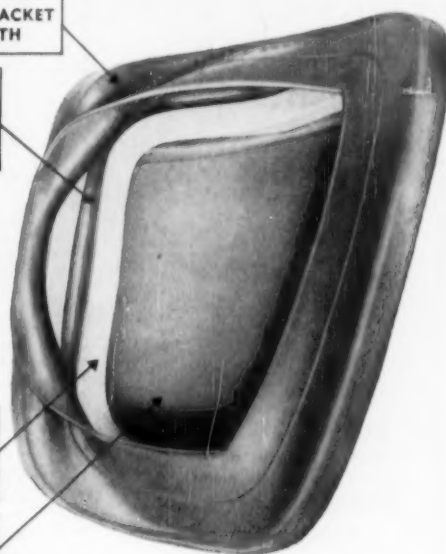
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FEATURING

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Stanford Head Coach

**GOMER JONES**  
Oklahoma Line Coach

**LOU GROZA**  
Great Place-Kicking Star

**DUFFY DAUGHERTY**  
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East Lansing, Michigan

## IDAHO COACHES ASSOCIATION COACHING SCHOOL

Aug. 5-9 at Beautiful Sun Valley

Vacation at a world-famous resort  
while attending a very fine school

Football

**FRANK BROYLES, Missouri**

Basketball

**ADOLPH RUPP, Kentucky**

Track

**JOE GLANDERS, Idaho**

Training

**EDDIE WOJECKI, Rice**

Tuition: \$10, Association Members  
\$15, Non-Members

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For complete information, write

**JERRY DELLINGER**  
Jerome H. S. Jerome, Idaho

**FELLOWSHIP OF CHRISTIAN ATHLETES**—  
Estes Park, Colo. Aug. 18-23. Director,  
Don McClanen, 518 Professional Bldg.,  
Kansas City 6, Mo. Courses: All Sports.  
Staff: Biggie Munn, Phog Allen, Dean  
Cramwell, Bob Feller, Otto Graham, Tem-  
ple Tucker, Rafer Johnson, Branch Rickey,  
others. Tuition: \$30 (includes room and  
board).

**FLORIDA A & M**—Tallahassee, Fla. June 10-  
15. Director, A. S. Gaither. Courses: Foot-  
ball, Basketball, Training. Staff: Paul Bry-  
ant, Warren Giese, Bob Woodruff, Frank  
Broyles, Tom Nugent, Gomer Jones, others.  
Tuition: \$17 (includes room).

**FLORIDA COACHES ASSN.**—Gainesville,  
Fla. Aug. 5-8. Director, Carey E. McDon-  
ald, Box 73, Callahan, Fla. Courses: Foot-  
ball, Basketball, Track, Baseball, Training.  
Staff: Warren Giese, Andy Pilney, others.  
Tuition: members, free; others, \$15.

**FLORIDA STATE UNIV.**—Tallahassee, Fla.  
June 13-15. Director, Tom Nugent. Course:  
Football. Staff: Bowden Wyatt, Bud Wil-  
kinson, Bobby Dodd, Blanton Collier,  
others. Tuition: \$15 (includes room). See  
adv. on page 68.

**GEORGIA COACHES ASSN.**—Atlanta, Ga.  
Aug. 12-15. Director, Dwight Keith, 310  
Buckhead Ave. N.E., Atlanta, Ga. Courses:  
Football, Basketball, Training. Staff: Paul  
Bryant, Bowden Wyatt, Ken Loeffler,  
others. Tuition: members, \$7; others, \$10.

**IDAHO COACHES ASSN.**—Sun Valley, Ida.  
Aug. 5-9. Director, Jerry Dellinger,  
Jerome (Ida.) H. S. Courses: Football,  
Basketball, Track, Training. Staff: Frank  
Broyles, Adolph Rupp, Eddie Wojecki,  
others. Tuition: members, \$10; others, \$15.  
See adv. on page 68.

**IOWA ATHLETIC ASSN.**—Spirit Lake, Ia.  
Aug. 19-22. Director, Lyle T. Quinn,  
Boone, Ia. Courses: Football, Basketball,  
Track, Baseball, Wrestling, Training. Staff:  
Forest Evashevski, Ken Rawlinson, others.  
Tuition: state coaches, free; others, \$10.

**INDIANA ATHLETIC ASSN.**—Lafayette, Ind.  
Aug. 5-8. Director, L. V. Phillips, 812  
Circle Tower, Indianapolis, Ind. Courses:  
Football (Aug. 5-6), Basketball (Aug. 7-8).  
Staff: Frank Howard, Jack Mollenkopf,  
Bucky O'Connor, Ray Eddy, others. Tui-  
tion: state coaches, \$1; others, \$10.

**KANSAS COACHING SCHOOL**—Wichita,  
Kan. Aug. 19-22. Director, C. H. Kopelk,  
1300 Topeka Blvd., Topeka, Kan. Courses:  
Football, Basketball, Training. Staff: To  
be announced. Tuition: \$10.

**LOGAN'S TRAINERS CLINIC**—Los Angeles,  
Cal. Aug. 31. Director, Kickapoo Logan,  
4966 Eagle Rock Blvd., Los Angeles 41,  
Cal. Staff: Kickapoo Logan, Gene Logan,  
Bill Getzelman, others. Tuition: free.

**LOUISIANA COACHES ASSN.**—Baton  
Rouge, La. July 29-30. Director, Woody  
Turner, Byrd H. S., Shreveport, La.  
Courses: Football, Basketball, Track,  
Training. Staff: Paul Bryant, Bowden  
Wyatt, Paul Dietzel, Al Moreau, others.  
Tuition: \$5 (free housing).

## NEW MEXICO Coaching School

Aug. 4-10 Albuquerque, N. M.

FEATURING THE NATION'S TOP  
FOOTBALL & BASKETBALL MEN

**GOMER JONES**  
Oklahoma's Fabulous Football Coach

**CHUCK MATHER**  
Kansas' Head Football Coach

**KEN LOEFFLER**  
Famed Texas A & M Basketball Coach

**JACK NAGLE**  
Marquette's Crack Basketball Coach

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\$10, members; \$15, others  
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## "Coach of the Year" Football Clinic

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June 13-15 Tallahassee, Fla.

Featuring Four of the Top  
Football Coaches in the Land

**BOWDEN WYATT, Tennessee**  
"1956's Coach of the Year"

**BUD WILKINSON, Oklahoma**  
"1953's Coach of the Year"

**BOBBY DODD, Georgia Tech**  
"Eight Straight Bowl Victories"

**BLANTON COLLIER, Kentucky**  
"The Pass Defense Master"

plus Two More Top Men and  
Florida's H.S. Coach of Year

Directed by Coach Tom Nugent

REGISTRATION (includes room) \$15

For information write

**TOM NUGENT, Director of Football**  
Florida State U., Tallahassee, Florida

**MICHIGAN STATE FOOTBALL**—East Lansing, Mich. May 2-4. Supervisor, Football Coaches Clinic, Michigan State University, East Lansing, Mich. Course: Football. Staff: Chuck Taylor, Duffy Daugherty, Gomer Jones, Lou Groza. Tuition: \$3. See adv. on page 68.

**MICHIGAN UNIV.**—Ann Arbor, Mich. June 24-July 5. Supervisor, Howard C. Leibe. Courses: Coaching and Administration. Staff: Bennie Oosterbaan, Bill Perigo, Don Canham, Jim Hunt. Tuition: resident, \$20; others, \$30.

**MISSISSIPPI COACHES ASSN.**—Jackson, Miss. July 30-Aug. 2. Director, Sammy Bartling, Millsaps College, Jackson, Miss. Courses: Football, Basketball. Staff: Bobby Dodd & Staff, Blanton Collier, Adolph Rupp. Tuition: members, \$10; others, \$15.

**NEVADA UNIV.**—Reno, Nev. June 17-21. Director, G. A. Broten. Courses: Football, Basketball, Training. Staff: Duffy Daugherty, Everett Case, Kickapoo Logan. Tuition: state coaches, \$20; others, \$24.

**NEW HAMPSHIRE ATHLETIC ASSN.**—Plymouth, N. H. June 17-18. Director, J. Robert Eddy, 121 North State St., Concord, N. H. Courses: Football, Basketball, Baseball, Track, Soccer. Staff: Ray Eliot, Eddie Hickey, Ben Carnevale, Tony Lupien, others. Tuition: state coaches, \$15; others, \$20 (includes room and board).

**NEW MEXICO COACHES**—Albuquerque, N. M. Aug. 4-10. Director, C. H. (Doc) Ledbetter, 1213 Princeton Drive S.E., Albuquerque, N. M. Courses: Football, Basketball, Training. Staff: Gomer Jones, Chuck Mather, Ken Loeffler, Jack Nagle, C. R. Bickerstaff. Tuition: members, \$10; non-members, \$15; displays, \$25. See adv. on page 68.

**NEW YORK STATE**—Schenectady, N. Y. Aug. 26-29. Director, Phillip J. Hammes, Proctor H. S., Utica, N. Y. Courses: Football, Basketball, Baseball, Training, Rules. Staff: To be announced. See adv. on page 70.

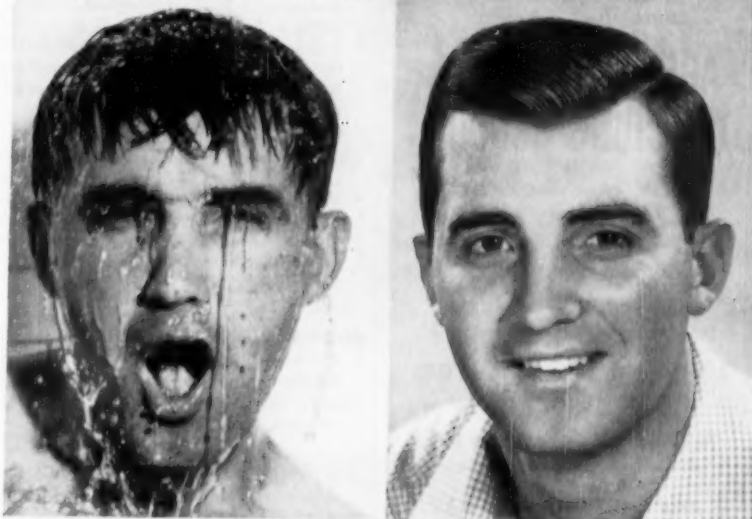
**NORTHERN MICHIGAN COLL.**—Marquette, Mich. Aug. 1-3. Director, C. V. (Red) Money. Courses: Football, Basketball, Training, others. Staff: Terry Brennan, Lloyd Stahl, others. Tuition: free (room \$2 per day).

**OHIO FOOTBALL**—Canton, O. Aug. 12-16. Director, Jim Robinson, Lehman H. S., Canton, O. Staff: Bowden Wyatt, Woody Hayes, Ben Schwartzwalder, Frank Howard, Gomer Jones, Ken Rawlinson. Tuition: members, \$10; others, \$15.

**OKLAHOMA COACHES ASSN.**—Tulsa, Okla. Aug. 12-15. Director, Leon Bruner, 335 S.E. 25, Oklahoma City, Okla. Courses: Football, Basketball, Baseball. Staff: Forest Evashevski, Murray Warmath, Eddie Cramer, others. Tuition: \$10.

**OREGON UNIV.**—Eugene, Ore. June 10-15. Director, A. A. Esslinger. Courses: Football, Basketball, Baseball, Track, Wrestling. Staff: Gomer Jones, Pete Newell, Don Kirsch, Bill Bowerman, Bill Hammer. Tuition: \$16. See adv. on page 66.

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White Sox lefthander Billy Pierce rarely goes to the shower before the game ends.

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After exposure to water, wind or sun, Vitalis restores hair's normal moisture balance better than leading cream or oil tonics. It makes even thick, unruly hair easy to manage. Yet you never have an oil-slick look, because Vitalis

contains V-7, the greaseless grooming discovery. Try new Vitalis—you'll like it. (And so will your teammate.)

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"The East's Outstanding  
Basketball School"

## ADELPHI COLLEGE COACHING SCHOOL

Aug. 5-7, Garden City, N. Y.

**BUCKY O'CONNOR**—Iowa  
1956 NCAA Runner-Up

**KEN NORTON**—Manhattan  
1956 Holiday Festival Champions

**J. MILO SEWARDS**—Allentown H.S.  
Pennsylvania Schoolboy Titan

**PAUL WALKER**—Middletown H.S.  
Indiana's Top Schoolboy Power

**JOHN SIPOS**—Huntington H.S.  
Former Suffolk County (N. Y.) Champs

**MAX BELL**—Elkhart H.S.  
One of Indiana's Finest

Tuition: \$15 (includes semi-private  
room and set of notes)

For details, write: Co-Directors

**JOHN E. SIPOS**      **GEO. E. FAHERTY**  
Huntington H. S.      Adelphi College  
Huntington, N. Y.      Garden City, N. Y.

**SOUTH CAROLINA COACHES ASSN.**—  
Columbia, S. C. Aug. 4-9. Director, Harry  
Hedgepath, 1623 Harrington St., New-  
berry, S. C. Courses: Football, Basketball,  
Training. Staff: Bobby Dodd & Staff, Phil  
Dickens, Frank McGuire. Tuition: members,  
\$4; non-members, \$10 one course, \$15  
both.

**SOUTH DAKOTA ATHLETIC ASSN.**—Rapid  
City, S. D. Aug. 19-22. Director, R. M.  
Walseth, Box 203, Pierre, S. D. Courses:  
Football (11, 8, and 6), Basketball, Track,  
Training. Staff: Dal Ward, Hank Iba, Jim  
Emmerich, Laurence Morgan, others. Tui-  
tion: free.

**SOUTHERN ILLINOIS UNIV.**—Carbondale,  
Ill. Aug. 15-16. Director, Dr. Carl E.  
Erickson. Courses: Football, Basketball.  
Staff: Don Faurat, others. Tuition: state  
coaches, free; others, \$10.

**SOUTHWEST MISSOURI STATE COLL.**—  
Springfield, Mo. July 12-13. Director,  
Aldo A. Sebben. Courses: Football, Bas-  
ketball. Staff: To be announced. Tuition:  
\$3.

**TENNESSEE ATHLETIC ASSN.**—Cookeville,  
Tenn. July 24-27. Director, Wilburn Tucker,  
Tennessee Tech, Cookeville, Tenn. Courses:  
Football, Basketball, Track, Baseball,  
Training. Staff: Phil Dickens, John Vaught  
& Mississippi Staff, Fred Schaus, others.  
Tuition: free (room and board, \$9.50).

**TEXAS COACHES ASSN.**—Dallas, Tex. Aug.  
4-9. Director, L. W. McConachie, Perry  
Brooks Bldg., Austin, Tex. Courses: Foot-  
ball, Basketball, Track, Training. Staff:  
Bud Wilkinson, Bowden Wyatt, Oliver  
Jackson, others. Tuition: members, \$13;  
college coaches, \$16; others, \$18.

**U. S. NAVAL TRAINING CENTER**—San  
Diego, Cal. June 8. Director, Gene F.  
Fetter. Course: Football. Staff: To be an-  
nounced. Tuition: free.

**UPSTATE NEW YORK BASKETBALL**—Delhi,  
N. Y. June 25-27. Director Edward J.  
Shalkey. Staff: Jim Pollard, Joe Curran,  
Neenie Campbell. Tuition: \$20 for one  
man; \$30 for two from same school.  
See adv. on page 70.

**UTAH STATE COLLEGE**—Logan, Utah. June  
3-7. Director, Summer School Director.  
Courses: Football, Basketball, Baseball,  
Training. Staff: Chuck Taylor, Frank Mc-  
Guire, Tony Robello, Jack Rockwell.  
Tuition: \$10. See adv. on page 70.

**VIRGINIA H. S. LEAGUE**—Charlottesville,  
Va. Aug. 7-10. Director, G. K. Tobell, U.  
of Virginia, Charlottesville, Va. Courses:  
Football, Basketball, Track, Baseball,  
Wrestling, Training. Staff: Ray Eliot,  
Branch McCracken, Wes Livengood, others.  
Tuition: state coaches, \$5; others, \$10.

**VIRGINIA STATE COLLEGE**—Petersburg,  
Va. June 17-21. Director, W. W. Lawson.  
Courses: Football, Basketball. Staff: To be  
announced. Tuition: \$15.

31st Annual

## Utah State Coaching School

Logan, Utah      June 3-7

**FRANK MCGUIRE**  
University of No. Carolina, Basketball

**CHUCK TAYLOR**  
Stanford University, Football

**TONY ROBELLO**  
New York Yankees Scout, Baseball

**JACK ROCKWELL**  
University of Colorado, Training  
Tuition and Registration \$16

Write to:

**SUMMER SCHOOL DIRECTOR**  
Utah State University, Logan, Utah

## Upstate New York Basketball Coaching School

June 25-27

Delhi, N. Y.

**Jim Pollard**—La Salle College  
One of Basketball's Immortals

**Joe Curran**—Canisius College  
N. Y. Power, 1957 NCAA Contender  
**Neenie Campbell**—McKeesport H. S.  
Pennsylvania Schoolboy Powerhouse

TUITION: \$20 for one man  
\$30 for two men from same school

**EDWARD J. SHALKEY**  
Delaware Academy, Delhi, N. Y.  
(Routed map sent on request)

## UNIVERSITY OF COLORADO COACHING SCHOOL

Boulder, Colo.

June 17-21

### STAFF

- **JOHN MICHELOSEN**, Pittsburgh (Football)
- **DALLAS WARD**, Colorado (Football)
- **MARSH WELLS**, Colorado (Football)
- **JERRY BUSH**, Nebraska (Basketball)
- **SOX WALSETH**, Colorado (Basketball)
- **FRANK POTTS**, Colorado (Track)
- **FRANK PRENTUP**, Colorado (Baseball)
- **JOHN ROCKWELL**, Colorado (Training)

TUITION: \$10

For further information, write

**HARRY G. CARLSON**

U. of Colorado      Boulder, Colo.

## NEW YORK STATE COACHING SCHOOL

Aug. 26-29      Schenectady, N. Y.  
at Union College

Intensive Coaching Courses On

- **FOOTBALL**      • **BASEBALL**
- **BASKETBALL**      • **TRAINING**
- **RULES INTERPRETATION**

See next month's announcement  
for line-up of crack Coaching Staff

**PHILIP J. HAMMES**  
Proctor High School, Utica, N. Y.

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#### WESTCHESTER COUNTY COACHES ASSN.

—White Plains, N. Y. May 24-25. Director, Dave Millman, Sleepy Hollow H. S., Tarrytown, N. Y. Courses: Football, Basketball. Staff: Benny Friedman, Harry Stein, Irv Heller. Tuition: members, \$2; others, \$3.

#### WEST VIRGINIA UNIV.—Morgantown, W.

Va. July 22-Aug. 16. Director, Ray O. Duncan. Courses: Football, Basketball, Track, Baseball. Staff: Art Lewis & Staff, Fred Schaus, Steve Harrick, others. Tuition: resident, \$4 per hour; non-resident, \$16 per hour.

#### WILLIAMSPORT AREA WRESTLING CLINIC

—Williamsport, Pa. Aug. 12-15. Director, Stan C. Skuta, 1057 W. 4 St., Williamsport, Pa. Staff: To be announced. Tuition: \$5 (includes notes).

#### WISCONSIN COACHES ASSN.—Madison, Wis.

Aug. 12-16. Director, Hal Metzen, 1623 Jefferson, Madison, Wis. Courses: Football, Basketball, Baseball, Track, Training, others. Staff: Milt Bruhn, Dave Nelson, Fordy Anderson, Bud Foster, others. Tuition: members and students, \$1; others, \$10.

#### WISCONSIN STATE COLL.—River Falls, Wis.

June 13-15. Director, Phil Belfiori. Courses: Football, Basketball, Training. Staff: Ara Parseghian, others. Tuition: \$15.

#### WYOMING COACHES ASSN.—Laramie, Wyo.

July 29-Aug. 2. Director, Carl W. Rollins, Sheridan (Wyo.) H. S. Courses: Football, Basketball, Training. Staff: Bob Devaney & Wyoming Staff, Jack Gardner, others. Tuition: members, \$10; others, \$20.

*Coaching Schools Not  
Listed Are Invited to  
Send Facts to Assure  
Listing Next Month*

#### 12th Annual CONNECTICUT COACHES' CLINIC

Aug. 13-15 Storrs, Conn.

Co-sponsored by Univ. of Connecticut  
and Connecticut Intersch. Ath. Conf.

#### HEADLINERS

JACK CURTICE, Utah (Football)

ED HICKEY, St. Louis (Basketball)

(Assisted by U. of Conn. coaches)

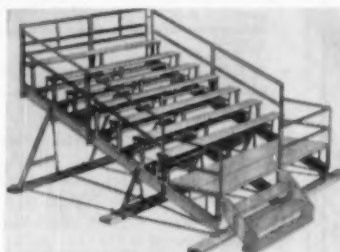
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New Model 8 FA with Front Aisle

Let one set of stands take care of your entire seating requirements.

With Hussey easy-up and easy-down sectional steel Portables, sections can be moved quickly and easily to any desired location—indoors or out. No skilled labor is needed and it takes only 2.2 minutes per seat to erect and take down a Hussey Portable Stand.

The new Hussey Model 8 FA, with its wide front aisle, is roomy, comfortable, easy of access and more than meets all safety requirements.

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Numbergrams 12" x 18" Letters 12" high

All steel construction, baked enamel finish

- Flashes time left for play, in minutes and seconds, by brilliant numbergrams.
- Timing mechanism is completely automatic, changing time by the second. Can be stopped instantly for time-out periods.
- Two brilliant football symbols show possession of ball.
- Controlled by means of compact, easy-to-operate control panel located at any convenient point in stadium.

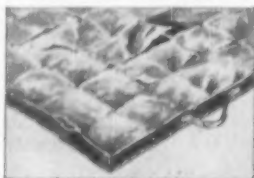
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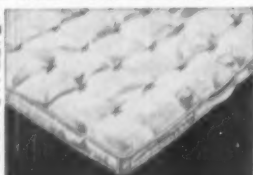
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## New Books on the Sport Shelf

- **TRACK AND FIELD MOVIES ON PAPER.** By Ken Doherty. 8 Charts—164 pp. Swarthmore, Penna.: Box 351. \$4.

THE great Penn track coach, Ken Doherty, has done it again—carved out another superlative teaching aid by combining the simplicity and clarity of the loop movie with the best in analytical writing.

The eight charts in this magnificent coaching aid feature sequence drawings traced exactly from movies of the world's greatest in each event. Representing painstaking effort, they offer over 250 drawings containing more than 700 human figures.

The charts are designed primarily for the individual athlete. A pole vaulter, for example, can spread his 8½" by 45" chart above his study table and observe each carefully drawn detail of the form of Richards, Warmerdam, or Bragg. Or he can fold it (8½" by 5") into his pocket to be argued over the lunch counter or between classes. The coach will find them most valuable for bulletin-board display or as a quick reference.

Topic headings on each chart include: Essentials of Form, Organization of Practice, Prevention of Injury, Outstanding Performances, and Strength and Flexibility Exercises.

Champions covered in this work include: *Sprints*—Morrow, Sime, Haines, Golliday; *Hurdles*—Davis, Calhoun, Shankle, Duff; *Shot*—O'Brien, Bantum, Fonville, Owen; *Discus*—Gordien, Koch, Fitch; *Javelin*—Held, Sidlo, Jarvinen; *High Jump*—Dumas, Shelton, Nilsson, Reavis, Davis; *Vault*—Richards, Warmerdam, Bragg; *Broad Jump*—Bell, Bennett, Owens; *Hop-Step-Jump*—Da Silva.

A superb addition to track teaching aids, *Track and Field Movies on Paper* offers the desideratum in coaching—the perfect way to teach more in less time.

- **THE ART OF OFFICIATING SPORTS** (2nd Edition). By John W. Bunn. Pp. 388. Illustrated. Englewood Cliffs, N. J.: Prentice-Hall, Inc. \$6.35.

EVERY phase of officiating for both the major and minor sports are covered completely and graphically in this magnificent text.

The book is divided into three convenient sections: the first describing the job and qualifications of the official; the second dealing with sports requiring a decision on every action (baseball, track, tennis, etc.); and the third on sports that require discriminating judgment (football, basketball, hockey, etc.).

Originally published in 1950, the book has been thoroughly updated to embody the latest rules and practices; and many of the 100 figures, diagrams, and forms have been clarified and made more useful.

- **1957 CAMP REFERENCE AND BUYING GUIDE** (10th Annual Edition). Compiled by Editors of Camping Magazine. Pp. 150. Illustrated. Plainfield, N. J.: Gallopway Publishing Co. \$2.

ANYONE connected with camp management or operation will find a wealth of practical information in this handy Guide.

The book is divided into sections on Business Management, Food and Food Service, Health and Safety, Maintenance and Development, and Program, with each section being further subdivided to cover a wide range of activities.

For example, the Program section contains information on more than 200 different craft projects, graded by age of camper and with list of materials required. Also covered under Program are photography, boat mooring methods, equipment for camp waterfronts, dock layouts, pool maintenance methods, dimensions and diagrams of fields and courts for most popular camp sports, check list of sports supplies, riflery pointers, graded tests of camping skills, equipment for out-of-camp trips, camp movies, etc. Other sections are covered in the same comprehensive fashion.

Included also are a bibliography of over 300 books in the field of camping; a section on the American Camping Association, of which the Camp Reference and Buying Guide is an official publication; and the Buying Guide which lists hundreds of sources for nearly every product needed in the operation of a camp.

### Miscellaneous

- **Group Games for Girls and Women.** Presented by the NSGWS. Pp. 31. Illustrated—diagrams. Washington 6, D.C.: American Assn. for HPER. (A handy guide on badminton, basketball, bowling, soccer, softball, speedball, tennis, throwing, volleyball, and combination type games.)

- **British publications** available from SportShelf, 10 Overlook Terrace, New York 33, N.Y., include:

*Know the Game Series*—Men's Field Hockey, Skiing, Squash Rackets, Rugby Union Football. 75¢ each. Each handbook is beautifully illustrated and covers techniques, equipment, and rules.

*The Javelin Throw.* By A. R. Malcolm. Pp. 32. Illustrated. 75¢. (Another in the instructional series published by England's AAA, this booklet covers every phase of the event.)

*Soccer Tactics.* By Bernard Joy. Pp. 127. Illustrated. \$3.75. (An analysis of team tactics and outstanding styles by a famous British coach, replete with diagrams, photos, and a special chapter on the school and college game.)

## Counseling the College-Bound Athlete

(Continued from page 38)

center around the selection of a study course appropriate to the boy's aptitudes. The counseling services of the present and future schools may be of considerable assistance, and the athlete should be encouraged to use these services.

Maintaining a satisfactory scholastic record isn't always easy, since the caliber of competition in classes is, like the competition in athletics, on a higher level than in most high schools.

Participation on a college team requires considerable time during the season of the sport. It's important to advise the student on the advantages of planning a program which makes it possible to account for all of his activities. To use his time efficiently, the student should prepare a well-organized schedule which includes adequate time for sleep, classes, meals, study, practice, work, and recreation. If wisely followed, such a schedule will assure the boy of equitable time for all of his activities.

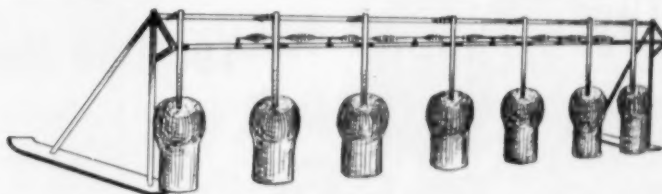
### GOOD STUDY HABITS

Learning how to study is also part of good counseling. The level of attainment which a student may reach depends on two things: first, mental ability, and, second, the expertness of study habits.

Little can be done to improve mental ability, but much can be done to improve study habits. Most colleges have courses designed to improve study habits and counseling services which will aid students in overcoming study handicaps. The boy should be made aware of these opportunities and services and encouraged to utilize them.

Boys fortunate enough to be able to get financial or other assistance have an advantage enjoyed by only a select few. Many barriers confronting beginning college students are made easier because of athletic talent. These include getting acquainted, joining a group, getting started in classes, securing a job, finding new friends, and getting established after graduation.

Realization of the excellence of this opportunity should be impressed upon the athletic prospect and he should be encouraged to make every effort to be deserving of his good fortune.



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## You Can Make Football Pay!

(Continued from page 20)

committee consists of a volunteer group of fathers and mothers of current athletes who are interested in doing a little extra for the welfare of the students and the team.

Once organized, this club will function along the same pattern as the PTA, except that their main interest will be student athletics and student social functions. The coach can really put his ideas to work through this group.

Following are some suggested projects for this group.

1. **Family Day Game.** Set aside a "Family Day Game" for which any sports-minded parent can purchase for \$1 a ticket that will allow him to take his entire family to the game. This game also offers an excellent opportunity to get your freshmen out. Invite all freshmen and their parents. The invitation can also serve as their admission ticket. As a community attraction, all recognized organizations (Boy Scouts, Girl Scouts, YMCA, CYO, PAL, etc.) can be extended a free invitation, provided their own staff will supervise the group of children attending the game (1-25).

2. **College Day.** Plan an open date during which your entire squad and parents can attend a college game. Prepare an itinerary that will include a tour of the college, etc. A picnic lunch is suggested to enable parents to mingle and enjoy themselves.

3. **Dad's Day.** Have the fathers of all the players sit behind the bench, wearing jerseys with numbers corresponding to those of their sons. (A supply of cheap jerseys should be bought for the occasion.)

4. **Date Day.** Every boy can bring a date to the game at the cost of one ticket.

5. **Breakfast Game.** Plan a morning game during which you can serve donuts, coffee, milk free to the spectators. Arrangements can be made through the family group to get these items free with the group handling the distribution during the game.

6. **Father & Son Football Dinner.**

7. Publication of a souvenir program for the traditional game. The committee can solicit ads, make contacts for ads, prepare and assist in compiling articles, etc. They can also handle the selling of these programs during the game.

8. Assist in all school dances in conjunction with the PTA, serving

all refreshments and cookies and acting as chaperones at formal functions.

**Parent-Teachers Association.** An active PTA can be a tremendous asset to any football school. Since they meet monthly and have an active mailing list, they can lend considerable aid to your program.

1. In their monthly meeting, notices can include some information on schedule, special games, etc.

2. The football coach can address the PTA during the season and keep them informed of the football program.

3. They can aid and assist in your football dance—baking cakes, serving and chaperoning.

4. Extend an invitation to them on "College Day."

5. Show film during the off-season on "Highlights of Football," your game movies of last season, etc.

**Monogram Club, Gridiron Club.**

This group can be organized of former athletes who have been awarded a letter in a major sport. They should function separately and can be a great aid to the school and coach in the following ways:

1. Promote and participate in a planned game such as "Letter Club Day" preceded by a luncheon.

2. Donate a plaque to the school listing the major sports such as football, baseball, track, cross-country, golf, swimming, basketball, etc. Each year, with the aid of the coach, they can choose and present a small trophy to the outstanding boy in each sport—and have the boys' names engraved on the school plaque. Be sure that the plaque is in a good location where all students and visitors can see it upon entering the building, lobby, etc.

3. Promote and sponsor a "Team Night" (buffet supper) to which all athletes of the major and minor teams are invited free. Parents can also be invited for a fee. This also provides an excellent opportunity to present trophies to the individual sport award winners.

4. Take members of the team to an outstanding football dinner in your area.

5. Make college contacts for the coach and boy.

6. In some cases, furnish summer employment for squad members.

7. Participate in your "Special Day" programs.

8. Sponsor and promote a kicking

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contest between halves of a home game, with the finals taking place on "Letter Club Day."

No doubt you already have some of the above suggestions in your football program. The others are definitely worth including, though they require a great deal of extra work and time on your part. But once you get the school administration, faculty, and students behind your football program, you can be assured that it will be interesting, respectable, enjoyable, and self-supporting.

Sure, it requires work. The coach must make himself available to all groups — Rotarians, Kiwanis, Church, Boy Scouts, etc. But the returns are definitely worth all the extra sweat, tears, and bloodshed.

## Hoad Backhand

(Continued from page 65)

ly. The player therefore has to twist his arm or wrist unnaturally to close the racket face for the hit.

Picture NO. 6 shows the grip from a different angle at the moment of the hit. The line of the arm and racket is good, but the extreme closed stance precludes any real power on this particular shot. Normally, of course, Hoad will not block himself from forward movement as he has here, in which case his backhand is as powerful a topspin stroke as is seen in tennis today.

The action in NO. 7 suggests that Hoad is trying to disguise the direction of this backhand until the last moment. It's now clear that the backhand will be hit sharply cross-court, whereas the stance certainly was indicative of a down-the-line stroke.

An unrelated feature is his concentration—his eyes have been on the ball from the beginning of this stroke. Hoad may be criticized at times for lapses in concentration, but certainly nothing of the sort is evident here.

Shot NO. 8 shows Hoad pulling up after the hit. This is the end of the up-down-and-up roll action which characterizes the Hoad backhand. Usually, there's more topspin than this sequence shows.

At the finish of the stroke, Hoad's left foot must take one more step both for balance and for the weight to end up on the left foot, which will then be used as a pivot to change body direction for the next shot.

Picture NO. 9 illustrates this point, with Hoad coming down so hard that his hair is actually standing up from the reaction!



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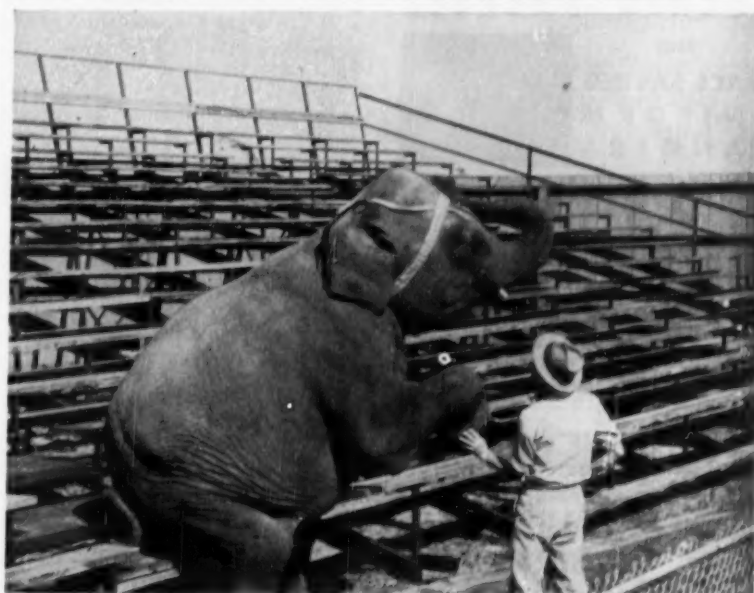
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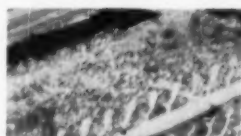
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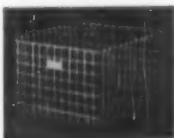
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## Art of Running the Bases

(Continued from page 7)

it's perfectly natural to look in the direction of its flight. But this should be a quick look, part of the follow-through. The eyes should then be concentrated on first. Fast running action must be developed immediately, and this can only be accomplished by training the eyes on the bag.

One method of emphasizing the need to watch the bag is to place a high screen to the right of the plate. As you will note in **Diag. 1 (A)**, this will obstruct the batter's view of the ball as he leaves the plate.

Now, assuming an advance to second is possible, the approach must be made so that the bag can be hit in stride. This requires a curved approach. To do this correctly, the runner must swing slightly into foul territory before he gets to the bag, meanwhile leaning his body toward the diamond to facilitate his turn. The inside corner of the bag should be touched with the ball of the foot as the bag is rounded.

Since watching the bag is again imperative to complete this maneuver, a second screen can be set up at this point (or, after the break from the plate has been practiced, the screen at home can be moved to first). This insures the runner of the proper focus when he rounds the bag. See **Diag. 1 (B)**.

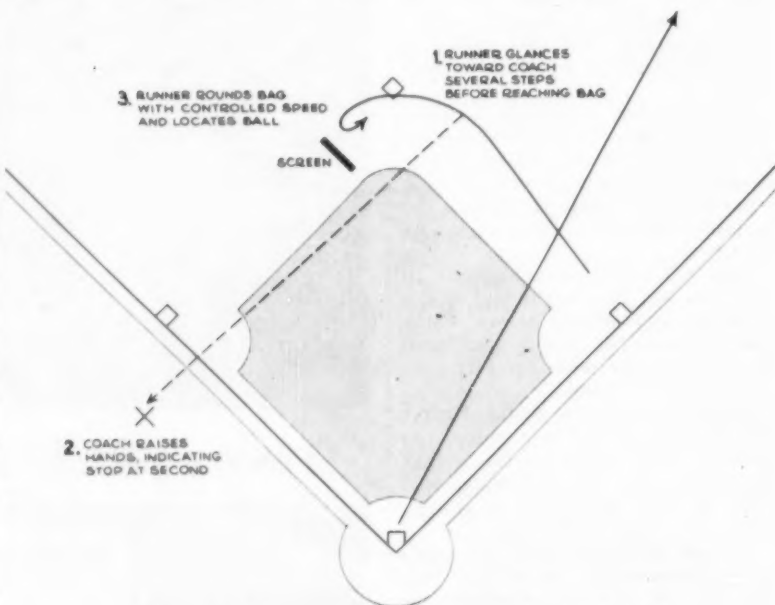
The break and turn seem very

simple, but failure to execute either technique perfectly will impair the efficiency of the turn. This particularly concerns the first three or four steps of the run. Time and again you'll find players watching the ball, thus losing valuable time and marring the proper alignment for approaching and rounding the bag.

Rounding second offers about the same problems, except that some balls hit to right field cannot be seen without approaching the base in an awkward manner. For this reason, the runner must lean on the third base coach for help. This should be done two or three steps before he reaches the bag. This enables him to round the bag at full speed—if he's waved to third; or to round the bag under controlled speed—if the coach raises his hands to indicate stop.

In the latter case, it's very important to glance toward the ball as the bag is rounded. If the ball is mishandled, an advance may then be possible. Placing the responsibility on the coach isn't practical since delayed judgment is involved. The player can make his own decision by glancing toward the ball, thus saving precious split-seconds.

The same principle can be followed in rounding third base. Once again there's an exception. When a potential score is involved, the coach takes a position nearer the



**Diag. 2, Rounding Second Base on a Single to Right Field.**

plate. This permits the runner to round the bag at full speed, and enables the coach to send the player back to third, if necessary, after the bag has been rounded several steps. This is particularly true when the throw is made to the plate from center or right fields, since the cut-off man is then lined up some distance from third base.

There are two other aspects of approaches to third, both involving stops. One of these involves a slide. The other concerns the approach when a slide isn't necessary. In this case, it's usually necessary for the runner to stop on the bag since the ball is coming to the bag.

The coach always stays close to the bag in these situations and indicates with his hand or hands the desired maneuver to the runner. For a slide, he holds the hands down. When a stop on the bag is required, he points to the bag.

If the runner must be stopped and no immediate play is likely at third, the coach holds his hands up from the same position near the bag. This again signifies that the bag should be rounded with controlled speed, the same as at second base on a similar signal. The ball should be located as the bag is rounded.

The screen can also be used advantageously in these situations. In both cases, the screen is placed so that the coach is blocked out after the runner sees the stop signal. This reminds the runner to find the ball. See **Diag. 1 (C)** and **Diag. 2**.

Following are some pointers which every baserunner can study with considerable profit:

1. Since the weight is forward in a good follow-through, the initial step from the plate is with the back foot.

2. Eyes are on first, not the batted ball. This permits a quick start and early speed.

3. For an advance, the bag is rounded from foul territory. This is done by circling to the outside of the baseline.

4. The body is leaned toward the diamond—eyes are on the bag.

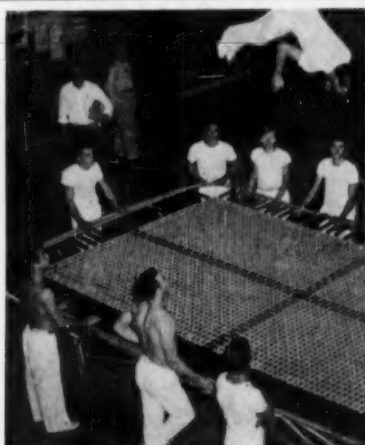
5. By concentrating on the approach, the inside corner of the bag can be hit in stride.

6. After the bag is touched, the ball is located to determine the extent of the advance.

7. If the ball is thrown from near the plate, the runner—on a straight run to first—should stay in the three-foot lane to avoid being charged with interference. By running between the lines, rather than inside the base line, the runner cannot be charged with interference.

8. On a direct approach, the top of the bag is touched. Stepping on the edge of the bag may result in a turned ankle.

9. The continuation of a straight



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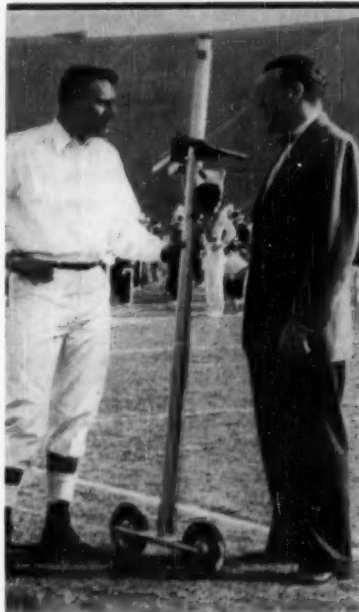
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run is in foul territory. It may be in fair territory if there's no intent to break for second.

10. Once first base is reached, it's important to remain on the bag until the pitcher gets on or straddles the rubber. This prevents a hidden ball trick.

11. It's advisable to move off the bag gradually, preferably using a cross-over step as the first movement.

12. The second movement is a side-ward step because a smart pitcher will catch a runner who crosses his legs more than a step from the bag.

13. In a good base running stance, the body is crouched. Hands are usually on the knees.

14. The knees are bent and the weight is on the balls of the feet.

15. When a steal is not planned, short fast steps are taken as the pitcher starts his delivery—eyes are on the ball.

16. A gradual advance permits a quick break if the ball is hit or bunted, or the catcher misses the ball.

17. In running bases, it's important to remember that a defensive player has the right of way if he's fielding a ball in the baseline.

18. It's advisable to stop when the defensive player has the ball, to prevent an easy double play. A retreat is in order if the defensive player attempts to make a tag. This maneuver frequently permits a run to score from third base, even though a double play is eventually made.

19. On short fly balls with none or one out, a position is taken in the base line corresponding to the regular baserunning stance. A cross-over step can then be taken to retreat or advance.

20. The cross-over step is also used to break for second on a hit-and-run play. On this start, it's necessary to glance toward the plate after taking two or three steps to make sure the ball is not hit in the air.

21. For a retreat on a pick-off play, a cross-over step is taken with the right foot.

22. This permits swinging the left foot back to the bag, unless a slide is necessary.

23. For a break on a steal, the body is pivoted to the right. In this case, the cross-over step is with the left foot.

24. The body is kept low in starting. Arms are swung to attain maximum speed.

25. On a bent-leg slide to the right of the bag, the right leg is bent under the left—arms are carried high for balance. The left leg drags into the bag. Reverse leg action is used to the opposite side of the base.

26. On a bent-leg slide direct to the bag, either the left or right leg can be bent. The opposite leg is extended to beat the force play.

27. A straight-in bent-leg slide permits a quick recovery and advance. This is done by pushing from the ground with the bent leg, which is the right leg in this case. The right leg is then crossed over the left for a fast break from the bag.



28. The extended foot can also be used to interfere with a throw for a double play. In this case, an attempt is made to unbalance the defensive player by contacting his stepping foot.

29. In tagging up, the body is slightly crouched with the tagging foot against the inside edge of the bag. The weight is transferred to the extended foot just before the ball is caught. This permits a cross-over step with the back foot for a fast get-away.

## Six Simple Passes

(Continued from page 34)

flanker, who starts around as if on the reverse. The fullback, who has faked briefly to his left, leads interference.

Placing the ball on his left hip, the quarterback drifts casually back a few steps and sets his sights on the left end, who's moved exactly as he would on the running play except for throwing a block at his halfback.

By no means are these the only passes that can be given a quarterback whose passing ability leaves something to be desired. They're all standard plays included in many Split T attacks. But their possibilities have never been fully realized.

Young quarterbacks can easily fail to recognize the situation particularly vulnerable to one of these passes. Thus it's up to the coach to work closely with his signal caller on the particular defensive alignments which have weaknesses for one or more of these passes.

This, of course, involves setting up a workable system for switching plays at the line of scrimmage. A switch to a pass can stimulate the other players to put forth a little more effort; for they'll realize that their field general has spotted a weakness and that it's up to them to make the most of it.

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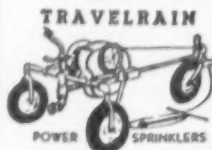
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